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ABSTRACT

Designed for use by local schools in developing language arts programs, this guide presents a sequence of skill development for each of four areas of interest: listening, speaking, writing, and reading. The first part of the guide relates the principles of building a language arts program, discusses the development of communication skills, and suggests ways of building a language arts program. The second part is organized in chart form and outlines concepts, activities, and materials for use in the development of skills in the four areas of interest. These areas are arranged according to grade level. (FL)

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A

Guide

for

Developing

LANGUAGE ARTS CURRICULA

(A Plan for Program Development)

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Chapter 1

PRINCIPLES

In developing a local curriculum in language arts that is sequential and one that will meet the needs of all the students, it is necessary that certain principles be considered. These principles include a planned instructional program that ensures maximum development of the individual in using the English language: an organized instructional program for teaching developmental reading skills; a program for directing the student in the reading of literature; a sequentially developed program for teaching oral and written composition; methods, techniques and procedures directed toward the development of communication skills; and adequate equipment and materials for implementing a desirable program.

In the outline which follows, each principle is evidenced by certain criteria which serve as checklist in program development. These are designed to give the curriculum builder further guides in establishing a desirable program in the language arts.

A. There is a planned instructional program in the Language Arts, grades 1 through 12, organized to ensure maximum development of the individual in using the English language and this principle is evidence by the following:

1. An Instructional plan has been written and is available to all teachers.
2. The plan follows state-approved chart in emphasizing and giving attention to learning skills and course content.
3. Instruction in the various skills is fused into a meaningful whole.
4. Provision is made for cooperative planning, teaching, and team teaching.
5. The teacher is familiar with school plan and understands its relationship to classroom plan.
6. Formal and informal measurements are used to measure pupils' proficiency in reading, written and oral communication, spelling, and handwriting.
7. Library skills are taught and used independently by pupils.
8. A block of time is scheduled for teaching language arts.
9. Remedial work and special training is included in the program.
10. The pupil-teacher load ratio is adjusted.
11. Decisions have been made regarding high school language arts graduation requirements.
12. Extra class activiites are scheduled which reflect purposes of the program and serve as a laboratory for students in language arts.

B. There is an organized instructional program, grades K - 12, for teaching developmental reading skills and this principle is evidenced by the following:

1. Skills are taught at different grade levels through a step-by-step developmental program using progressively more difficult materials.
2. Differentiated assignments and flexible grouping (accelerated groups and remedial groups) are planned.
3. Individual student records are kept in language arts.
4. Definite provision is made for helping student who needs special instruction in basic reading skills.

C. There is an organized instructional program, grades 1-12, for directing the student to read literature and this principle is evidenced by the following:

1. Materials of the literature program are organized in the order of increasing difficulty.
2. The teacher occasionally reads orally a variety of literature selections to pupils.
3. Pupils are given the opportunity to share orally their experiences in reading.
4. Discussion, reviewing, reporting on personal reading encourage scope and quality in selections and the development of improved standards of literary taste.
5. Neither American nor English literature as such forms the exclusive basis of courses at the 11th and 12th grades. Other materials, such as world literature and essays are included.

D. There is an organized program, grades 1-12, for teaching composition, <u>oral</u> and <u>written</u>, and this principle is evidenced by the following:

1. Instruction is provided by such practices as differentiated assignemnts, flexible grouping and use of a variety of instructional materials.
2. Pupils are engaged in a variety of planned oral and written activities suited to their level of language development.
3. Essay-type tests are used in subject-matter areas whenever possible.
4. Samples of pupils' written work are kept for evaluating progress in using the basic skills.
5. Oral language is recorded for evaluation.
6. Definite provision is made for helping students who need special instruction in basic skills.
7. Special groups are organized for above-average pupils.
8. Spelling is taught in a planned program.
9. Systematic and continuous instruction in <u>handwriting</u> is given.
10. Accurate identifications of <u>speech problems</u> are made.
11. There is an instruction program for improvement of voice and articulation.
12. Acceptable language habits of oral usage is expected of pupils in all classes and activities of the school.

E. Methods, techniques, and procedures employed by teachers of the language arts are directed toward the development of communication skills. This principle is evidenced by the following:

1. Reading activities ensure comprehension, development, and understanding.
2. Activities enable working toward improvement of thinking abilities.
3. Listening skills are strengthened.
4. Speaking for a specific audience is a part of the oral communication instruction.
5. Although spelling and handwriting may be taught separately, both are an integral part of communication.
6. The teacher gives attention to improving speaking abilities and to identifying functional speech disorder.
7. Dramatic forms are utilized.

F. Adequate equipment and materials are provided and are readily available to all teachers. This principle is evidenced by the following:

1. Reference and source material.
2. Reading instruction material.
3. Multiple copies of materials available.
4. Equipment and supplies for reproducing instructional materials.
5. Audiovisual materials available.
6. Adequate library for the student population.

For convenience of planning committees using this guide, the areas of emphasis have followed the premises mentioned in the preface; that is, listening, speaking, writing, and reading through language, composition, and literature. These areas are further classified in four levels--grades K through 3; 4 through 6; 7 through 9; and 10 through 12. This should not in any way infer that the sequence is broken. The development of the areas of emphasis is done through concepts, materials, and activities.

Chapter 2

THE DEVELOPMENT OF SKILL IN COMMUNICATION

What is the real aim in all of the devising of twelve-year plans in language arts? Greater skill in communication! Simply stated, the goal is a young person who listens with understanding, who gets across his meaning as he speaks and writes, who reads proficiently. Sometimes the teacher becomes so involved in teaching that she forgets to notice the degree to which the learner is changing his behavior and is making new skills a part of his life.

True, there is more to learning than skill development. Building of good attitudes and appreciation, fostering of understanding, development of worthy values are major goals of language instruction. But underlying them is the need for competence. A person who spells correctly, who speaks standard English naturally, who uses the library with ease or looks up a word in a dictionary readily, is equipped to function in the nonskill areas of life; but the development of skills is essential to education.

Skill development is improved with teaching. Rather, it is improved with good teaching, with experiences that catch children up in enthusiasm and help them develop pride as they fully taste their progress. Some children pick up study and language skills without conscious teaching. These should be encouraged to operate independently at a high level. Other children learn a skill easily when it is systematically presented to them. They understand, practice with dexterity, and use the skill.

A number of children, however, lack the environmental experiences either to acquire skills naturally or to pick them up readily with instruction. Their readiness for a particular learning may develop months or years later than does the teachability of the typical child. They need more detailed assistance at the point of their readiness.

In addition to the group that lacks a general preparation, any given child may have missed out on some particular skill, a lack that later handicaps him. For example, there is the college student who never knew how to use an index or glossary of a book and is often frustrated without knowing exactly why. Someone needed to help him identify his problem and to correct it long ago.

Therefore, it is essential that a teacher at any grade level systematically assess the ability of her students to perform the required tasks. As she identifies the various levels, she helps students to drop back and pick up the requisite skills which they might have missed. She carries others along in steady development. The pupils who have already mastered the skill are not asked to mark time; they move ahead to their own conquests.

Usually a number of levels will be functioning at the same time. For example, on "Library Skills Day," Level 1 is getting acquainted with the arrangement of books and materials, Level 2 is learning to decipher the card catalogue,

Level 3 is using reference books, and Level 4 is independently selecting half a dozen sources on a given topic. Such a class might equally well be in Grade 6 or Grade 12; the main difference would be in the number of pupils at each level.

In this supplement certain broad recommendations for grade placement are made. Teachers are encouraged to vary the placement, depending upon the qualifications of the particular class being taught. These recommendations must be considered especially flexible when skill building is being considered. It is impossible to function on a higher level if lower-level skills have not been mastered. And to be introduced to a skill that has long since been mastered is frustrating as well as wasteful. Primary grade teachers may well introduce "high school" skills, and senior high teachers should take for granted that they must often teach skills which were introduced first in the earliest grades.

In planning a skill building activity, the teacher's probability of success will be greater if the pupils' wholehearted cooperation is enlisted. Everyone wants to be competent: if they clearly see that a series of activities will help them to write or to read or to speak in a manner that they admire, pupils will be more willing to work.

Again, a teacher will do a better job of skill building if she follows a series of psychologically tested steps. The following pattern has been found effective in building good language arts patterns.

Steps in Building Any Skill

The Teacher:	The Pupil:
Establishes the sequence of skill development or the different parts that are essential to a complete skill.	
Determines at what point in the sequence the pupil is.	Helps identify level. Sets his goal for achievement.
Provides teaching materials and learning experiences to help gain insight into skill.	Selects learning method: filmstrip, game, book, etc.
Observes and corrects inadequate response.	Keeps chart of progress. Corrects errors, improves.
Allows him to practice skill until it becomes automatic. Does not rush to next level until he is ready.	Uses skill in many situations. Enjoys success. Then usually wants to move ahead.

Scattered throughout the supplement are sequential steps of skills. One illustration at this point will suffice. Anyone who has watched a group of college students in the library at the card catalogue or reference table knows how lacking is real skill in the use of the alphabet. So the teacher should be willing to help a student at any

grade level to pause long enough to gain proficiency. He should be warned--again! --that he can never make a person proficient; he must develop a strong desire in the pupil to master the skill.

Example: Sequence of Skill in Alphabetizing

Grade level: Primary grades (but check at each higher level).

Objective: To be able (a) to arrange and (b) to locate in alphabetical order to the first three letters of a word (Robbins, Roberts, Robinson).

Purpose: The skill of arranging or locating in alphabetical order is basic to using the dictionary, the phone directory, keeping a Christmas list in order, etc. Insecurity in this single skill causes deficits in many areas; quick skill facilitates learning. This is a common inadequacy; even teachers have been known to fumble.

Sequence of mastery. (Usually takes several years, especially with primary children.)

The pupil is able to do the following:

1. Recite the alphabet in order.
2. Arrange cards in order by the first letter of the word.
3. Locate words in a list by the first letter.
4. Arrange cards in order by the first two letters.
5. Locate words in an index by the first two letters.
6. Arrange cards in order by the first three letters.
7. Locate names in a phone directory by the first three letters.

Learning experiences: (Vary according to age.)

1. Placing blocks in order.
2. Playing alphabet games.
3. Making lists of pupils in class.
4. Organizing classroom or school library.
5. Using dictionary, index.
6. Using card catalogue in library.
7. Using drill materials if skill continues to lag.

Performance criteria:

- The pupil can take a pack of twenty-five cards with book titles selected for similar letters and can alphabetize them according to the first three letters of each word in five minutes.

This highest level test will be administered first. If the pupil fails it, the examiner will start at the lowest level of the sequence and test each level until the child fails. This will indicate the beginning point of this study.

Chapter 3

BUILDING A LANGUAGE ARTS PROGRAM

A teacher who examines this Supplement to the Alabama Course of Study for the first time may be disturbed: indeed, should be disturbed! It is obvious that several comfortable practices will no longer be acceptable in English classes. Pupils can rarely be taught in whole-class groups. Single textbooks cannot be used for a class. And there is more work than one teacher can reasonably be expected to do. But that first-look teacher should not give up yet!

In the 1930's education was not equipped to teach as today's curriculum demands. But in the past forty to fifty years, four things have happened: (1) Psychology has demonstrated that children, through no fault of their own, learn in different ways and at different rates. Good teachers accept this fact rather than fight it. (2) Skills have been analyzed into teachable steps, as this supplement illustrates. (3) Measurement has been refined to the degree that we can now identify where a child is in his step-wise attainment of learning. (4) And most important, many types of materials of instruction have been prepared to give to the child at his point of readiness.

In the 1970's the task of the teacher is somewhat different from formerly. More of her time is spent in evaluating, diagnosing, and prescribing for each individual child. Her prescription frequently is that the child use materials which do not require the constant supervision of an adult.

A pre-test shows which children should work at a lower level, which at the planned level, and which need a more advanced assignment. At the end of a week, another test diagnoses further study on Concept A for this group, more study of Concept B for that group, and a go-ahead to new study for several individuals. Teacher and pupil together assess the knowledge and skill that should be attacked for the coming week.

If a pupil is to learn those skills that he is ready to work on, he may proceed in one of several ways. With a workbook or other planned material he may work alone. He may join several others who need the same skill building that he does in an activity that the teacher supervises to some extent. Or he may participate in a whole-class undertaking where the teacher's goal is to utilize the rich variety of individual differences in discussion or activity. The pupil's day and the teacher's day are composed of varying amounts of individual, small group, and large group activity.

The teacher now has partners in her work. Some schools divide the responsibility among a teaching team. Frequently there are special teachers for remedial instruction. The librarian has become a materials supervisor who can wheel a cart of varied aids to a classroom. A teacher aide is available to the individual class for part of a day. Schools that are near teacher preparation institutions have not only student teachers, but younger college students who are eager to assist in classrooms. Schools which lack adult assistants often have systematic programs in which older pupils tutor younger ones or assist teachers in a lower grade.

One of the most useful tools of teachers in the 70's is analysis of the instructional tasks into behavioral objectives. Pupils and teachers know each day and each hour what the goal of the lesson is. Having identified the goal, they know whether or not they have attained it.

The practice of behavioral objectives in a school may be tyrannical. It may pose a threat to both teachers and pupils. On the other hand, under the proper conditions the use of this principle can produce happy and worthwhile learning. What are the proper conditions?

An aspect of education which is frequently neglected is pupil goal setting. The teacher does things to, for, at a pupil, but rarely with him. She reinforces, she varies activities, she drills. She does not ask him what he wants to learn, how he wants to go about it, nor let him know when he has succeeded. One requirement of the behavioral objectives approach is that teacher and pupil look at the "ladder" of a skill together, identify the rung where the learner is, and plan step by step how he is to climb it.

Each child should set objectives that he can attain. Under this approach many children taste daily success for the first time in their school lives. The goals should be short-range, reached in minutes or in an hour. Then both teacher and pupils see progress.

The objectives are called "behavioral" because the pupil actually does something differently. He performs where before he could not. He demonstrates interest by volunteering; he shows understanding by explaining something; as a result of arithmetic knowledge he can now count money. No longer is "passing a test" or "getting an A" a worthy goal. The pupil says, "I spelled every word right in that paper." "For a whole day I said 'isn't' rather than 'ain't'!"

In an English class at a given hour, pupils will be working on a variety of objectives. Possibly the period is given over to composition. The students have seen a short movie and are responding in writing to the mood it produced. Some are concerned with expressing themselves in complete sentences. Others are working on subject-verb agreement. A few attempt to write a balanced well-organized composition. When the teacher grades the compositions, she judges each one only upon the agreed-upon objectives, ignoring other errors. This presents a challenge to the instructor, but it produces more satisfactory learning and happier teaching than the old "correct every mistake."

The behavioral objective method also recommends that a variety of learning activities and materials be utilized. If a child has trouble reading, let him listen to a recording or watch a movie. If a child prefers to read, give him a choice of books rather than a single text. Expect all of the children to carry out several different types of activities to enrich their understanding. It is not essential that they remain silent in their seats all the time. Adult "teaching" is less and less necessary as pupils take responsibility for meeting the objectives that they have helped to establish.

LISTENING

K - 3

CONCEPT	ACTIVITIES	MATERIALS
1. Attentive listening gains important information for us.	Look at this picture closely. Remember as many objects in the picture as you can. Now, the picture is face down. Name as many objects as you can remember.	Select several pictures suitable for primary children, colorful, simple, a variety of objects pictured.
Skills		
Listens for instructions.	Listen to this music "The Circus Parade." Who are the characters? What are they doing? Make a story (experience chart) about the music you have heard. Third grade write questions and share.	
Listens for explanations.		
Listens to gather and store information.	Listen to this story: "Aunt Mambu Bamby." Where did the story happen? Who are the people in the story? What happened first, next; how did the story end?	Creative Dramatics for Younger Children, Agnes Haaga and Patricia Randles, University of Washington Press, Seattle
	Display a tray of ten objects. Direct a child to pick up five specific objects. He may not go to the tray until all directions have been given. Increase the number to be remembered as soon as following directions becomes easy.	Tray, containing a variety of objects such as pencil, chalk, clip, pen, paper, ruler, nail, screw, marble, crayons, etc.
	Dictate writing such as: shapes, numbers, letters, small words, other symbols. Check when finished to see how accurately dictation was followed.	A prepared list to dictate from. An overhead projector is helpful in demonstrating the accuracy of listening.
	Listen to a reading of "The Tar Baby." Discuss how Brer Rabbit deliberately gave the wrong directions.	
	Prepare a tray of noisemakers: egg beater, whistle, wooden blocks, metal pipes, harmonica, etc. Behind a screen, sound each of them for pupils to identify.	Wide assortment of noisemakers, tray, screen
	Draw pictures of things that make sounds. Share pictures with the sounds they make.	Crayons, paper, other art materials

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CONCEPT	ACTIVITIES	MATERIALS
	Read "Rumpelstiltskin." Discuss sounds of unusual names. Make a list of unusual sounding names.	Grimm's Fairy Tales, Retold by Rose Dobbs
	Cut out pictures of things that make sounds (telephone, cat, cow, lawn mower). Glue pictures on cards. Give one card to each pupil. In turn, each pupil gives sound of "thing" on card. Ask classmates to identify.	Pictures from magazines, poster board cut to card size
	As a class, try to translate or write sounds into language. Ex. gr-r-r-r, mee-e-e-ow, rr-rr.	Melvin Alexenberg, Sound Science (a book of Sounds)
	Read Gerald McBoing-Boing. Listen for noise sounds.	
2. Through listening we may get new ideas to put with our thoughts to give us still other ideas.	Close your eyes and listen to this word: peddler. What do you see? What does a peddler do? Name different kinds of peddlers. Describe how a peddler moves from place to place.	
Skills		
Is able to form associations and to respond with ideas from personal experience.	Write a story--or compose a picture--showing what happens between a peddler and a customer.	Use magazines and make cartoon story, or use drawing materials and draw original picture.
Begins to make comparisons.	Tell the story, "The Peddler and His Caps"--Discuss. Play the monkey scene. Later discuss the villagers. Play the village scene--Play the entire story.	Winfred Word, Stories to Dramatize
Begins to understand the difference between listening and just hearing.	Together, the class builds a story where animals are the main characters and talk like people.	Puppet materials (Paper bag, puppets)
Begins to listen to ideas of others (a group discussion technique).	Read The Tale of Peter Rabbit, by Beatrix Potter	Better Homes and Gardens Story Book Selected by Betty O'Connor: Illustrated Treasury of Children's Literature by Margaret E. Martignoni: Through Golden Windows: Mostly Magic, Beust, Fenner, Leary, Reely, Smith
	Have one group of pupils select conversations from stories read in the classroom. These selections may be written down or used right from the book.	

CONCEPT	ACTIVITIES	MATERIALS
	Have the children read the conversations to the rest of the class. The rest of the class must identify the character speaking and the story read from.	
	Read other Dr. Seuss books: McElligott's Pool, 500 Hats of Bartholomew Cubbins, etc.	Seuss, Cat in the Hat, And To Think I Saw It on Mulberry Street
	Read Dr. Seuss' Cat in the Hat aloud. Have pupils clap every time they hear a word that rhymes with cat.	Horton Hatches the Egg: On Beyond: One Fish, Two Fish, Red Fish, Blue Fish
	Assign different words to groups to build lists of rhyming words. Check lists in whole group situation. Use such words as these: pot, ham, hit, etc.	
3. The sounds that surround us are useful, protective, and can be used to delight our minds.	Play different kinds of music. Children respond to music in movement.	Records of march, waltz, slow, fast music and other varieties
	Play Smetana's Moldau. Draw pictures, write ideas, stories, or poems that the music inspires.	Record: Moldau, Smetana, drawing and writing materials
Skills	Read Margaret Wise Brown, The Country Noisy Book, and The Summer Noisy Book.	Margaret Wise, The Country Noisy Book and The Summer Noisy Book
Evidences sensitivity to a variety of sounds.	Before they begin, give a set of four directions to a small group to execute as they walk (follow-the-leader style) about the room. Do not repeat any of the instructions. For example, "Walk under the windows, to the back of the room, around Jean's desk, to the door, and back to your desk."	Make a list of directions-- one for each child.
Participates mentally and emotionally.		
Is able to visualize, see relationships, and to think about what is heard.	Write directions on how to get to the library, lunchroom, playground, office, from the classroom. Read these aloud for accuracy of directing. This may be done in groups, as individuals, or as a total group.	Paper and pencil--let children draw a map as well as give directions orally.
	Read the short story about the little boy who mixed up trying to follow directions, Epaminodas. This is fun to act out.	

CONCEPT	ACTIVITIES	MATERIALS
	Make a tape of home or kitchen and house noises. Play back in the classroom for the pupils to identify. Example of noises: water running, lamp clicking on, bacon frying, vacuum cleaner, motor, refrigerator door open and shutting, electric mixer, etc.	Tape recorder or cassette tape with noises
	Make a list of happy noises. Make a list of nuisance noises. Make a list of danger noises.	Make sample lists as classroom aid.
	Read Eugene Field's "Sugar Plum Tree." Have pupils draw picture of everything that can be remembered.	Illustrated Treasury of Children's Literature, Martignoni
	Listen to sounds in the classroom with eyes closed. Open eyes and discuss these sounds. Teacher points out colorful words used to describe these sounds.	
	Before children go out to recess, tell them to listen to the sounds of the playground. When they return, ask them to write about what they heard on the playground. Share this work.	
	Read Vachel Lindsey's "The Little Turtle." Each time there is a sound let the children supply it. This may be repeated several times.	The Golden Flute, Anthology of Poetry for Young Children--Selected by Hubbard, Babbitt and Hill

SPEAKING

K - 3

CONCEPT	ACTIVITIES	MATERIALS
1. Speaking is an instrument to be developed through purposeful practice.	Sharing time: each child tells of one thing he saw on the way to school; the first thing he heard this morning, (other sensory experiences).	Share records with children. For example, Caedmon--Children's Classics TC 1998.
	Teacher writes from dictation, "A Rainy Day at School."	Arbuthnot, Time for Poetry
Skills	Children learn to play out the poems "Fog," "Susie's Galoshes," and then to say them.	
Uses conventional (regional) understandable pronunciation.	Build a story. Let each child add a sentence. Teacher promotes positive attitudes of importance of the individual in the group and respect for others' contributions.	Series of poster pages and cut-outs to illustrate story
Develops acceptable manners of conversing--taking turns talking and listening to others.	Write these "sentence" stories on experience charts. Older children can pass written "build-on" stories around.	
Shares thoughts and experiences, both real and imaginative, with class.	Read The House That Jack Built, which sounds like a "build-on" story. Perhaps older children could write a similar story.	
	Encourage children to help in the planning for a field trip. Accept suggestions from the pupils. Wait turns to speak.	
	Upon return from field trip have children dictate a story for the experience chart about it. Draw what could have been a snapshot taken on the trip.	Materials for experience chart for group. Materials for drawing pictures for individual children.
	Read from books to children.	A series of field trip books: At the Zoo, At the Airport, At the Post Office, by Lillian Colonius and Glenn W. Schroeder, Melmont Publishers, Inc., Chicago
	After completing the pictures, exchange them around the room. Tell the story of someone else's picture.	

CONCEPT	ACTIVITIES	MATERIALS
	Draw a picture using a favorite medium.	Little Bear tries to describe a boy to Mama and Papa Bear: <u>There's No Such Animal</u> by Alf Evers. Imaginative ideas with shapes: <u>Are You Square</u>? by Ethel & Leonard Kessler
2. Speaking is an important means of self-expression and gratification.	Carry on a telephone conversation with the teacher; with another member of the class.	Telephone materials may usually be borrowed from telephone company.
<u>Skills</u>	Participate in choral reading.	
Becomes aware of own voice.	Dramatize fairy tales.	"Three Little Pigs," "Cinderella," "The Elves and the Shoemaker"
Begins to recognize reasons for change in pitch, stress, and pause.	Create new endings for fairy tales and Mother Goose stories. ...Suppose the little pig's house had blown down? ...Suppose Cinderella had not lost a glass slipper?	
	Reread the old favorites, such as "Snow White and the Seven Dwarfs," "Jack and the Beanstalk," "The Gingerbread Boy."	Examples: "Snow White and the Seven Dwarfs," "Jack and the Beanstalk," "The Gingerbread Boy"
	Quietly pat hands to "Pat-a-Cake Baker's Man." Jump on tiptoes to "Jack Be Nimble, Jack Be Quick." Boing, boing, boing, while someone says "Starlight, Starbright, First Star, I See Tonight." Tick, Tock, Tick, Tock, while someone says "Hickory Dickory, Dock."	
	Design "backgrounds," to other poems: "Humpty Dumpty," "Old Woman In the Shoe," "The North Wind Doth Blow," and "Peter Piper Picked a Peck."	<u>The Real Mother Goose</u>

CONCEPT	ACTIVITIES	MATERIALS
	Read one of the class' favorite stories with music played softly as a background.	Cavanah, Family Reading Festival
	Have children write down (or dictate) one or two wishes. Put them away for two or three weeks. Bring them out again and read. Ask if they have come true yet.	Writing materials
	Read the old fairy tale, "The Three Wishes," about the old woman who wasted her three wishes.	Grimm's Fairy Tales
3. Children are continually expressing themselves in speech.	Read Pinnochio by Collodi	Through Golden Windows: Mostly Magic--Beust Fenner, et al
Skills	Using a large group or small, write a story. A situation picture or a recent experience might be used for launching initial ideas.	Make a collection of pictures mounted on cardboard to be used. Keep news file of happenings.
Increases his vocabulary through descriptive and action words.	Using the story written by the children, build puppets of paper sacks, popsicle sticks, or styrofoam balls, and dramatize it. A child may work alone or with a friend.	Paper sacks, popsicle sticks, crayons. For information on making puppets see Puppet Making by Chester J. Alkema
Participates in choral speaking, discussion, planning, improvisations.	Invite children to read aloud for the group familiar with the reading material. Play soft music in the background while the child reads.	Records: Moldau, by Smetana
Improves communication skills and techniques.	Draw a picture, or color or design to soft music, then turbulent music. Try other moods.	"The Nutcracker Suite" by Tschalkovsky
Improves articulation and enunciation.	The teacher reads to pupils poem "Road." Pupils discuss and dramatize, answering questions regarding a trip:	"Roads" by Rachel Fields--see Huber, Story and Verse for Children.
Manages voice control, volume, pitch, tone.	1. Where would you go? 2. How would you go? 3. What would you do on arrival?	
Dramatizes stories, portrays characters, clearly and imaginatively.		

CONCEPT	ACTIVITIES	MATERIALS
	Select a picture and tell--orally-- a story about it.	
	Divided into groups of seven the class plays the poem "The General Store." Before each group plays, the class decide who they are as a group, who each one in the group is, and what the group is going to buy.	Arbuthnot, Time for Poetry
	Use Charlie Brown's idea: "Security is . . ." Only substitute "Quiet is . . ." "Noisy is . . ." "Fun is . . ." "Sleep is . . . ," etc.	
	Write these slogans from the language work on narrow posters and exhibit.	Poster Materials
	Charles Shultz' books: A Friend Is . . . Happiness Is . . . Security Is . . .	Charles Shultz: A Friend Is . . . Happiness Is . . . Security Is . . .

READING

K - 3

CONCEPT	ACTIVITIES	MATERIALS
1. We learn that talk can be written down.	Develop a daily news bulletin. Children dictate news items as teacher writes.	
Skills		
Relates spoken sounds with written symbols.	Let children form letters (beginning with their own initials or names) in a variety of ways: in a sand box, on the chalkboard, with modeling clay.	A small sand box (even a shoe box full will do) modeling clay
Identifies likenesses and differences in beginnings and in endings of words.	Use unlined paper and large pencils for un-exploratory work in putting symbols on paper.	Unlined paper; large pencils
	Let each child do a crayon drawing, then dictate a story about it to the teacher (who only writes one or two sentences).	
	The names of long vowels are the same as the sounds of the letters as they are pronounced in some words. Let the children offer words that fit this rule.	
	The names of consonants must have a vowel added in order to say them (dee, ef, em, jay, etc.) Let children offer others orally. Then give them old magazines and scissors and ask them to cut out pictures of things whose names begin with con-sonants.	Old magazines; scissors
	Some letters are used for several different sounds. (Find examples in the children--dictated stories.)	
	Some words tell names of things and people. Can the children think of some? Write several of their offerings on the board.	
	Some words tell how big or how little, what shape, what color. Write several on the board as children give them orally.	

CONCEPT	ACTIVITIES	MATERIALS
	Some words tell what people do (verbs). Write "I can" on the board. List words like "ride," "drive," "shoot," "fly," "push," etc. Then ask children to copy "I can" and each of the action words. Then talk with the children about what they can ride, what they can drive, etc.	
2. We learn to put words together and to see their relationships.	Ask the children to count the number of identical words on a given page. Help them see that they are generally in a particular order.	
<u>Skills</u> Observes word order and relates order to meeting.	Write "I see" on the chalkboard. Then ask the students to name objects in the room. Write several of these on the board. Then ask the children to write "I see" and copy the names of each of the objects. What does this say about word order?	
Begins to recognize common sentence patterns and word families.	Have an individual reading conference with a few children each day. Talk about word order, sentence patterns, word families.	
	Using basal readers and library books, ask children to find words on high-frequency lists. Many of the same words that the children use when they write stories are used by these authors. How do the few additional words make a difference in meaning?	
	Write a sentence or two on the board in which the words are purposely out of order. Ask the students to re-arrange them properly. How does word order affect meaning?	
	What happens when we put a question mark at the end of a sentence? Ask the students to compose several sentences like this.	

CONCEPT	ACTIVITIES	MATERIALS
	Add commercially prepared games, as well as teacher-made games, to the classroom. Be sure that the games and puzzles bring children in contact with basic ideas about the English language, such as: compound words, contractions, words with more than one meaning, idiomatic expressions, and consonant substitutions.	Examples: Dolch games published by Garrard Press, Champaign, Illinois; games from the Steck Company, Austin, Texas; games which accompany basal reading texts
3. We begin to analyze words to build generalizations about other words.	Make an extensive list (perhaps on poster board) of words that the students know. Point out the root word of a few; then ask students to make guesses about a few. What, then, is a "root word?"	
	Use a list of root words for the class to use to make other words. Are they beginning to see that some words have families?	
Skills	Try to get the class to think of other words that might have a common root. Sub-divide the class and let each team use whatever resources it can (dictionaries) to find root words. The team with the most receives a free paperback book for each team member.	A selection of dictionaries, magazines, and other books for exploration
Distinguishes between root words and prefixes and suffixes.		
Relates word meaning to contextual clues.	Follow up exercises in discovering and sharing root words with composing stories, using as many of these as possible.	
	Make a list of several words, using the same prefix (example: unlike, unknown, undo). Ask the students to note the likeness of each word. Remove the prefix from each. What happens to the word? What, then, does a prefix do?	
	Offer other prefixes without roots. Ask the students to think of words that use these prefixes.	

CONCEPT	ACTIVITIES	MATERIALS
	Repeat the whole process for suffixes. How does knowledge of prefixes, root words, and suffixes expand our word list? How can this expanded list make us better readers?	
	Use Weekly Reader, SRA Reading Kit, or other supplementary material to find articles heretofore unseen by students. Point out words whose meanings can be derived from context.	Copies of Weekly Reader; SRA Reading Kit
	Can pictures on a page assist in contextual clues? What are the purposes for having pictures and words on the same page?	
	Read a piece of creditable literature aloud every day to the students (a story, a poem, a chapter from a book). Stop occasionally and talk about a particular word. Can children determine its meaning from the context?	
	As children read aloud in small groups or during a one-on-one session, stop them occasionally to talk about a word whose meaning is made clear from the context.	
	Make a class word list as the group reviews words they have learned through, prefixes, suffixes, roots, and context. Let each student compose a story using as many of these words as possible.	
	Divide the class into two groups. Let one group suggest words and the other change them by adding prefix or suffix. Then let the two sides switch.	
4. **We learn to look for road signs on the printed page.**	Introduce to the class the fact that words are arranged on a page with certain road signs. What are road signs on the highway? How do they help us?	

CONCEPT	ACTIVITIES	MATERIALS
Skills Recognizes paragraphing as an aid to reading. Recognizes punctuation as an aid to understanding.	Make sketches of a variety of road signs, using the conventional shapes that are used by the State Highway Department. Write in the appropriate words (Stop, Yield, etc.) or signs (arrows, children, etc.). Help the children read these: then discuss with them the value of the signs.	
	Acquire a class set of road maps from service stations. (The maps should be from the same state.) Ask children to look at major roads. How do we know which roads are major?	Class set of road maps, all from the same state
	Choose a page in basal reader. How do we recognize a new paragraph? What do the students think is the significance of this variation in word arrangement? If no one guesses, give further hints by reading aloud one paragraph and, through voice inflection, indicate a shift in thought at the beginning of the next.	
	Ask students to think of the thing in which they are most interested. Ask them to write two sentences about that topic, making sure that the two sentences should be in separate paragraphs in a longer story. Example: I like to play football. I wear tennis shoes when I play basketball.	
	Talk about punctuation and ask students to find in a basal reader examples of the period, the question mark, the comma, the apostrophe, and quotation marks. (Of course, these will all be done in separate exercises. They are combined here to eliminate repetition.)	Class set of basal readers

CONCEPT	ACTIVITIES	MATERIALS
	How can we "hear" a period? What does it tell us to do when we are reading? What is true of the word that immediately follows the period? A capital letter follows. Let the students practice using the period by writing several sentences and inserting a period at the end of each. How is the period a good sign on the road map of reading? Find examples of the question mark. How does the voice sound when we read a question? Does the sentence look any different from the one that ended with a period? The apostrophe is used when a person does not want to say two words when one will do as well (contractions). Find examples of contractions in your reading. Drill the studerts on contractions, approaching them both ways: changing two words to one and vice-versa. The apostrophe is also used to show ownership. Give an example or two and then solicit them from the students. Ask the students to develop a story about the lazy people in Contraction Town. (They always wanted to use one word instead of two.) Encourage them to use a great deal of dialogue in which they use contractions.	

CONCEPT	ACTIVITIES	MATERIALS
	Use a list of sentences in which apostrophes are used for both purposes. See if the children can distinguish between the two usages.	
	Point out in a basal reader several times in which quotation marks are used. Through deduction can the children decide their use?	Class set of basal readers.
	Give students many opportunities to write dialogue so they can use quotation marks.	
	Review with students along the way: How does paragraphing help us read? How does punctuation help us understand? How are these things like signs on a highway or on a road map?	
	Write a story on the board as the children dictate, perhaps based on an art print or a magazine picture. Do not use any punctuation, capital letters, or paragraphing. Then let children go to the board on a voluntary basis to insert punctuation and indicate where a new paragraph is needed.	

WRITING

K - 3

CONCEPT	ACTIVITIES	MATERIALS
1. Manuscript and cursive are two ways of writing words. Skills Masters manuscript writing. Begins to do cursive writing. Recognizes upper and lower case letters.	Let children see their own words done in manuscript. They might draw or paint a picture of their pet; then dictate a sentence about it to the teacher. Teacher writes the sentence under the picture.	
	Form initials or name in modeling clay or in small box of sand.	Modeling clay, small box of sand (Even a shoe box full will suffice.)
	Let children suggest labels for equipment, articles, and storage spaces in the room.	Small squares of heavy paper; felt tip marker
	Devise games using the basic movements in manuscript writing: Bouncing balls, clapping to music, lassoing an imaginary pony, sawing wood, etc.	A collection of play balls
	Keep a folder for each child in the room. Keep selected papers of each child for weeks or months for frequent evaluation of progress.	Enough manila folders for each child in the room to have one
	Let children write on the board at various times, beginning with practice in making straight lines and circles.	
	Put on each child's desk a card with his name printed on it. Talk about the beginning letter being a capital (upper case) letter.	Alphabet blocks, teacher-made letter cards, scrabble tiles
	Use letter blocks, letter cards, or scrabble tiles to find likenesses and differences in letter forms.	
	Make a list of children's names as they watch. Emphasize capital letters. The chart might be expanded to include months of the year (capitals again) so that children's birthdays can be inserted.	Poster paper, felt tip pen

CONCEPT	ACTIVITIES	MATERIALS
	Let children trace over letters on chalkboard with chalk or finger. Urge them to stand directly in front of what they are writing to ensure straight lines.	
	Begin cursive by teaching it in functional situations, such as names of children or directions.	
	Use the overhead projector to show how cursive letters are very similar to manuscript. Let children take turns writing one word in cursive on the acetate with a grease pencil (or give out individual sheets of acetate).	Overhead projector; acetate sheets or roll, grease pencils
	Give children a piece of work that they did in manuscript. Ask them to change it to cursive.	
	Examine handwriting papers frequently for common errors. Single out one error at a time for correction.	
	Let children sing or say nursery rhymes as they use cursive as an aid in acquiring rhythm in writing.	
	Give children a certain amount of time to copy a sentence or a few sentences to increase speed.	
	Using a collection of old magazines; let children find two or three pictures of items that begin with each letter of alphabet. Cut these out and paste on sheets of construction paper (one sheet for each letter per child). This activity might extend over several days.	Collection of old magazines; glue; scissors, construction paper; crayons (to designate letter on each sheet)
2. We learn to be good storytellers, both aloud and in our own writing.	Let children do a simple crayon drawing and share their descriptions of their drawings orally with the class.	Newsprint (or other inexpensive paper); crayons

CONCEPT	ACTIVITIES	MATERIALS
Skills		
Develops skill in spelling to facilitate communication. Dictates thoughts to scribe and does copy work.	Ask children to do a second drawing (or a third) and then dictate the story to the teacher, who will write down the story. The child copies his own story.	Newsprint; crayons
	Bring random pictures to the classroom. As a group, develop a story about the picture. Teacher writes the story on the board or on poster paper. Then children take turns reading the story aloud.	A collection of random pictures
	Play a recording of a piece of classical music. Ask the children to imagine a story as they listen. Then the teacher writes down the story as the children dictate. Finally, the children, one at a time, read the story aloud.	Record player; sample recordings such as "Nutcracker Suite" or "Firebird Suite"
	Show a non-verbal film. Ask the children to think of a story as they watch. Then the teacher writes down the story as the children dictate. Finally, the children read the story aloud.	16mm projector; sample non-verbal films: "The Little Mariner," "The Leaf," "The Deer and the Forest"
	Stories that are developed as a group should be copied by all of the children, either in part or in whole (according to their ability).	
	As stories are developed by the group and written on the board by the teacher, she should call attention to spelling of words. Class spelling lists can originate here.	
	Select three or four names of toys and beside them list action words children suggest that tell what they can do with the toy. This is a good list to talk about words that begin alike, words that everybody uses, words all of us know.	

CONCEPT	ACTIVITIES	MATERIALS
	Let students do self-portraits with crayons; then dictate a few sentences about themselves to the teacher, who copies their words on the bottom of the picture. The children copy their own story.	Inexpensive paper; crayons
	Prepare a chart with: I like to taste I like to feel I like to see I like to hear I like to smell Ask children for words to complete each line. The teacher writes down each contribution; then the children copy as their ability permits.	Poster paper; felt tip pen
	Keep a list of words that students use most commonly. These will compare favorably with lists of words that other authors use. Write these on the board occasionally and ask students to keep their own running log of these words. This becomes a continuous spelling list.	
	When the list of commonly used words becomes lengthy enough, spend some time helping the students arrange them alphabetically (at least all beginning letters placed with their own kind).	
	Rhyming words are a painless way to add more words to the spelling list (bun becomes run, sun, etc.).	
We continue to write with more depth.	Read poetry with descriptive words to the class. Conduct a discussion on what is meant by descriptive words; then ask for any in the poems to be pointed out.	Examples of poetry by Rachel Field, A. A. Milne, Robert Louis Stevenson

CONCEPT	ACTIVITIES	MATERIALS
Skills		
Begins to expand simple sentences by adding descriptive words and phrases.	Use the open-ended list: I like to taste; I like to smell; I like to hear; I like to see; I like to feel. Ask students to take one of these and to use as many descriptive words as possible.	
	Cut a bed sheet into eight-inch squares. Ask each child to choose a descriptive word. Write it on his square with a crayon. Iron each square so the color is ironed in. Then sew the squares back together (with fancy needlework stitches if desired) to make a lovely wall hanging.	A bed sheet; crayons; steam iron; heavy brown paper (to place over the crayon markings before ironing)
Begins to proofread and do occasional revising. Writes either from personal experience or imagination.	From the book, Prayers from the Ark, read several of the poems. Then ask the children to write a prayer, pretending that they are some kind of animal.	The book, Prayers from the Ark
	Read several poems from Mary O'Neil's Hailstones and Halibut Bones. Then ask students to write a few sentences telling what their favorite color is.	The book, Hailstones and Halibut Bones, by Mary O'Neil
	Show the class two or three art prints done by the masters. Ask the children to write a letter to the artist of their choice, telling why they chose the particular painting.	Two or three famous art prints such as Gainsborough's "Blue Boy," Renoir's "By the Seashore," and Millet's "The Gleaners"
	At the beginning, point out only a single item for proofreading and revision.	
	Find a paper in the children's folders done weeks or months previously. Ask them to proofread and make any revisions that they deem necessary.	

CONCEPT	ACTIVITIES	MATERIALS
	Ask each child to write a story about something that he has done or wants to do for fun.	
	Using old magazines, ask children to cut out words and pictures of their own choice. They are to use these to make one of the following games (again, their choice): games which match pictures with words; games which match words with words; games which match opposites (either words or pictures or both); and games which match synonyms.	A collection of old magazines; scissors
We learn about end punctuation.	Discuss with the children what is meant by end punctuation. Show examples of where you put it into stories that they dictated to you.	
Skills	Ask students to find examples of end punctuation in books to be found in the classroom. Share these with the class.	
Shows good control of end punctuation.		
Correlates punctuation in writing and pause in speaking.	Help students to see how the fall of the voice during speaking indicates end punctuation verbally. Show with your own voice first; then, let them give examples orally.	Record player: recording of a story or a fairy tale
	Play a recording. Ask children to listen for end punctuation. Stop the record occasionally and make sure that all are hearing.	
	Let students write one-sentence examples and share aloud with the class so all can see end punctuation on paper.	
	As children's stories get longer, continue to stress end punctuation as they begin to combine two, three, or more sentences.	

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Listening

4 - 6

CONCEPT	ACTIVITIES	MATERIALS
1. Listening is a skill that can be improved by well-directed practice. Skills Understands the process of listening, hear, understand, evaluate, react. Recognizes the need for mental effort in listening. Develops good listening habits. Recognizes that listening influences levels of thinking.	Either use a professional tape record of sounds or compile your own. Play this tape or record. Question to be discussed: "Who or what might use the sound?" Emphasize descriptive words and good action words in answer. Listen to a fellow student's news report. Write answers to these questions: Who do you think may be affected by what happened if the event had taken place 100 years ago? Share answers. Listen to individual members of class read poems of their choice. Why do you think each chose his particular poem? Why did you choose your selection? Read a news story from a basic reader. As a total group set up the main events and their sequence. One person does the reading of the story, with the rest of the class listening. Have one person read "Five Chinese Brothers" (or other action story) to the group. Give the class a scrambled order of events from the story. Have students reconstruct the story as best they can. Use these suggested stories for sequence practice: "Aladdin and His Wonderful Lamp," "The Five Foolish Brothers."	In your own tape use a motor bike, garbage can, dog collars and tag jingling, typewriter, doorbell, TV commercial, sewing machine, truck, train. Gagliardo, Let's Read Aloud; Hollowell, A Book of Children's Literature Basic Reader; Cavanah, Family Reading Festival, Better Homes and Garden Story Book See Arabian Nights

CONCEPT	ACTIVITIES	MATERIALS
	Have pupils bring riddles to read to the class. Evaluate for accuracy and clearness.	Joseph Leeming, Riddles, Riddles, Riddles
	Write riddles using not only living and deceased famous people, but also things, such as Volkswagens, daisy, guitar, scissors, etc. Share these riddles.	Bennett Cerf, Animal Riddles; Bennett Cerf's Book of Riddles; Ann Bishop, Riddle, Riddle, Fiddle, Fiddle; Oscar Weigle, The Riddle Book
	Select partners. Each pair create a sound effect (fire, horses' hoofs, walking). Share these with guessing. Test for accuracy by performing behind a screen, or putting on tape.	Screen or similar object for performance
	Make a collection of words that describe sounds. Make a poster of them to exhibit.	Poster and drawing materials
	Have sound books available for individual curiosity.	Lee Nelson, All the Sounds We Hear
2. It is important to be able to discern from what is heard that which is fact and that which is fiction or opinion.	Read aloud a magazine or newspaper article about a pet animal. Are the statements fact or fiction? Discuss the difference between fact, fiction, and opinion.	Magazine or newspaper article about a dog or other pet. A short story (probably from basic reader) about the same kind of animal
	Invite the children to write and read aloud a paragraph about a pet. Discuss fact or fiction in these pieces of work.	
	Ask students to bring to class selections illustrating fact, fiction, opinion. Read and discuss.	

CONCEPT	ACTIVITIES	MATERIALS
Skills		
Distinguishes between reality and fiction.		
Separates opinion from factual information in his listening.	Ask students to bring letters from newspapers that people contribute: editorial page, Heloise, Dear Abby, etc. Collect, screen them, then read and discuss. Try to decide whether motivated by reason or emotion.	Special sections of newspapers--some with news articles, some ladies' pages, some editorial pages, and some newspaper ads.
	Ask other group to collect advertisements that appeal to emotion--others that appeal to intellect. Screen, read aloud and discuss.	
	Select objects, such as cars, cosmetics, food, etc. Create ads for each product: one to sell with an intellectual appeal.	Bring articles such as materials, cosmetics, food, etc., for sensory examination before writing ads.
	Read selections from Mary Stoltz's Dog on Barkham Street and Bully on Barkham Street. Discuss the realism in these books.	Mary Stoltz, Dog on Barkham Street and Bully on Barkham Street
	Select a variety of records (folk dances, marches, etc.) Listen for differences. Keep a list of the expression of these differences.	Adventures in Music, RCA Victor LE 1000-1009
	Write a story telling about something that happened to you during the past two days. Write it first factually, like a report. Write about it, secondly, in a fanciful way, making it sound somewhat incredible. Share these comparisons.	

CONCEPT	ACTIVITIES	MATERIALS
	Read the chapter in Homer Price by Robert McCloskey about the doughnut machine. Is it believable?	Robert McCloskey, Homer Price
	Students listen to reading of statements (see materials.) Then listeners write either fact or opinion as each statement is read. Check at finish for correct answers.	A list of statements, some fact, some opinion. Ex: There are 24 hours in one day. Liver tastes good. Your nose is too long. We need oxygen to live.
	Have students make their own lists of opinions and facts and try them on each other.	
	Read selections from Rikki-Tikki Tari, by Rudyard Kipling. What parts are fact? Fiction?	Rudyard Kipling The Jungle Books
3. Skill in listening improves other skills--organization of ideas, perception, and everyday problem solving.	As a classroom assignment, select a TV program for all to listen to in the evening--only listen to it, do not view. Immediately after the program, write down your reaction to this experience. Share these in class every day.	Make recommended list to give to class.
	Create a bulletin board that stresses the importance of listening.	
	Read episodes from The Story of Helen Keller, by Lorena Hickok. Discuss her	Lorena Hickok, The Story of Helen Keller

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CONCEPT	ACTIVITIES	MATERIALS
Skills Distinguishes between hearing and listening. Increases perceptive; listener anticipates in his listening. Improves his organization of ideas and his ability to solve problems.	handicaps. Try to imagine how she perceived the world. Near the end of the day have the class make a list of the things that interfered with listening that day. Through discussion, lead the class to realize that there are approximately three kinds of listening--easy, hard, for fun. Next day keep a running diary of things that were easy to listen to, hard to listen to, and fun to listen to. Share these diaries. Read for fun John Ciardi's poem, "The River Is a Piece of the Sky." Perhaps the first few lines are like hearing but not listening, and the disturbing of the water brings back reality and we're listening again. Listen to a member of the class read "12 rules of the Road" by the Bicycle Institute of America. Divide the class into groups, with a captain for each group. Have them discuss: 1. What rules if any should be added? Deleted? 2. How can these rules be carried out in our schools. Have each group write a report based on the points brought up in this discussion. Each captain uses this account to present a summary of his group's views to the entire class. Listen as the teacher reads the fight scene from The Bully on Barkham Street. When story reaches the incident of neighbors arriving to watch the fight, stop reading and let members of the class make up the conclusion to the story.	Arbuthnot, Time for Poetry See also Bikeways Lillian and Godfrey Frankel. See James Moffett, A Student-Centered Language Arts Curriculum Grades K-13.

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CONCEPT	ACTIVITIES	MATERIALS
	Read sentence problems to class, starting at simple and becoming more complex. Ask pupils for answers in this oral situation.	Mathematics book, pages of "sentence" problems
	Invite students to write problems that boys and girls might face in an everyday situation, but leave off the ending or solution. Read aloud and gather various solutions from the class.	
	For fun--and for straining together up a long string of ideas of one time--read "Arithmetic," by Carl Sandburg.	Bontemps, Hold Fast to Dreams

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Speaking

4 - 6

CONCEPT	ACTIVITIES	MATERIALS
1. Through constructive activities, speaking may assist in the organization of thoughts and ideas.	Class members present news reports. What additional information--other than the report itself--can the student reporting, or members of the class, add to the report?	Use Weekly Reader or stories from newspapers, magazines.
Skills		
Organizes and expresses his ideas, thoughts, and feelings.	Read the story of Apollo and his Chariot from a collection of myths. Discuss the reason that myths were created--to explain natural mysteries.	Myths and Enchantment Tales, Margaret Evans Price; Gayley's Mythology
Uses more precise and imaginative words than in earlier years.	Write and share myths which might explain some of the following: "How the Beaver's Tail Became Flat," "Why the Burro's Ears Are Long," "Why the Dachshund's Legs Are Short," "How the Fossil Came To Be in the Rock," etc.	Indian Nature Myths
Eradicates flagrant errors in usage, pronunciation, and enunciation.	Secretly direct a small group in acting out an accident. Have them perform the accident as if it were real.	Make a list of possible accidents to be acted out.
	Ask the rest of the class to write their own individual version of what happened--Share.	Writing materials
	Read some newspaper reports of accidents.	
	Read from Aesop's Fables and other fable collections. Ask the class to read several fables. Then tell the fables to the class.	Aesop's Fables, Grossett and Dunlap; Aesop's Stories for Pleasure Reading, Edward W. Dolch & Others; Three Aesop's Fables Paul Goldone

CONCEPT	ACTIVITIES	MATERIALS
	Draw the happenings in a fable in the four frames like a comic strip. Share and have listeners guess the name of the fable.	Drawing materials
	Read newspaper and magazine advertisements (screened by teacher).	Keep a current file of newspaper and magazine advertisements.
	Divide the class into partners. Each couple is assigned a product. Write advertising for it.	
	After the script has been written for the advertising, put it on tape with sound effects. Play for rest of class.	Tape recorder and sound effects
2. Speaking involves conveying ideas to others in order to exchange information and to give pleasure.	The class forms a club, elects officers, using simplified rules of parliamentary procedure, a president, vice-president, and for report of the next two weeks, such as "Caves of the Southwest."	Melanie F. Menderson, Parliamentary Procedure Simplified, might be helpful.
	Give oral reports on "Caves of the Southwest" with definite introduction, body, and conclusion.	Caves of the Great Hunters, Hans Baumann; Caves of Mystery, John Scott Douglas.
Skills Participates with ease in conversation, discussion, planning, storytelling, and informal drama.	Read and dramatize chapters of "When Cave-Men Painted."	Norman Bate, When Cave Men Painted

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CONCEPT	ACTIVITIES	MATERIALS
	Read about some of the outlandish inventions of Alvin in The Marvelous Inventions of Alvin Fernald, by Hicks.	Hicks, The Marvelous Inventions of Hicks
	Ask each class member to draw a picture of a machine that has never been invented before.	Drawing materials
	Exchange machine pictures. Each class member then studies the new picture and presents to the class an explanation of how this machine works, its home, and its purpose.	
	Ask these intermediate students to select a short primary book to read and then share with the class as a story telling activity.	Consult with librarian for available books.
	Have the students cut out pictures of objects from magazines and paste them on heavy cards the size of playing cards.	Old magazines, cardboards, glue
	Pass out the cards so that each class member receives four cards. The student stands and tells the class a story built around the objects on his cards, using any order he wishes.	
	Have pupils select a joke or riddle (or more than one) and share it with the class.	Old issues of children's magazines, newspapers

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CONCEPT	ACTIVITIES	MATERIALS
	Write your own joke or riddle to share with the class.	Bennett Cerf's Riddle Books are delightful sources in this area.
3. Social Communication Skills Evaluates his own speaking ability Aware of the importance of communicative skills.	Both language and composition are involved in this activity. Problem-solving: Teacher divides class into groups of not more than seven. Use these steps as a guide: 1. Determine problems and state. 2. Discuss facts known about the problem and summarize. 3. State possible solutions. 4. From the possible solutions, select one, and state. 5. Decide on means of implementation of the solution.	
	Form the class into a speaking choir.	Let's Enjoy Poetry, Grades 4-6; A Book of Americans; Carrie Rosmussen's Choral Speaking for Intermediate Grades; Bill Martin, Jr.'s Sounds of Language Books
	Read selections from textbooks, newspapers, etc. on to tape recorder. Listen to replay critically. Repeat, striving for improvement.	
	Collect information about activities in other classrooms. Organize this information into a radio script.	Tape recorder or cassette

CONCEPT	ACTIVITIES	MATERIALS
	Using the radio script, present a "public service" program over a school intercom system.	
	To set atmosphere read selected poems. Suggested anthology: Time for Poetry, compiled by May Hill Arbuthnot.	May Hill Arbuthnot, Time for Poetry; Ruth Gagliardo, Let's Read Aloud
	Write poetry form called cinquains: Line 1 - a noun Line 2 - 2 adjectives about the noun Line 3 - 3 verbs about the noun Line 4 - a thought or idea about the noun Line 5 - repeat line 1. Capitalize first word of each line. Commas between words in series.	
	Read cinquains into tape recorder with deliberation and expression. Play back.	Tape recorder or cassette
	Select readings from classrcom materials that cover a wide range of emotions. Let pupils choose a selection from these readings, practice reading and then tape. Play back for self-evaluation.	In addition to classroom materials, use anthologies previously suggested.
	Make a list of the characteristics of voices that people like to listen to; also, a list of unpleasant characteristics.	
	Enjoy as a choral reading Walt Whitman's I Hear America Singing. Use as much solo work as possible, changing solo assignments often.	"I Hear America Singing" See The Boys' Book of Verse, Ed. by Helen D. Fish.

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Reading

4 - 6

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CONCEPT	ACTIVITIES	MATERIALS
1. We develop more clues to determine word meanings. Skills Identifies common words that shift their major stress according to their form/class.	Introduce to the class some words that change their stress according to their use in a sentence (Example: record, prefer and preference, intimate). This is a real opportunity to help the students see that many words take on significance only as they appear in a sentence. It is impossible to identify many words in isolation as noun, verb, adjective or adverb. (Example: 1. The man has an artificial eye; 2. The man eyed the target.)	
	Ask students to look for words in a selection in a basal reader that might shift their form/class.	Class set of basal readers
Seeks contextual and word-form clues. Skims for surface details.	Discuss with students the value of having the skill of skimming. How does this skill aid the doctor? The newspaperman? The school teacher? Cut out enough short newspaper articles (of approximately the same length) for each student to have one. Time them and ask them to skim the article. Call time and see how many can share a few details.	Old newspapers, scissors
	Repeat the exercise using a story or poem in a basal reader (this time everyone skims the same article). Then compare the amount of details acquired by the pupils.	Class set of basal readers
	Invite a person from the professions into the class to talk to the students about the importance of skimming as far as his career is concerned.	A resource person from the professions

CONCEPT	ACTIVITIES	MATERIALS
	Use a textbook from a subject-matter area. Social studies would do fine. Ask the students to follow these steps: (1) Glance through the chapter that the class has agreed upon; (2) Read the heavy black print at the beginning of some paragraphs; (3) Ask yourself two or three questions that you <u>think</u> might be answered in this chapter; and (4) Read the chapter quickly. This whole process might be based on this formula for the purpose of timing: two minutes x the number of pages to be read.	Class set of subject-matter textbooks (preferably social studies)
2. We look at author's craft.	Ask a student to use a dictionary to find the meaning of "plot" as it relates to stories and to share this definition with the class.	
<u>Skills</u> Begins to relate plot, setting, characters, and language to author's purpose. Begins to recognize elements of style and author's point of view.	Discuss with the class the plot of a story read by a majority of the students (by all students, if possible). Ask all the students who can to watch a particular television program (or view one together on ETV in the classroom). Then as a group, delineate the plot of the program. From a list of books, ask groups of students to select the same titles. Then ask each group to dramatize a section of the book that their group chose. Repeat a similar process with <u>setting.</u> How does setting help us understand a story? Why would the story be different of necessity if it were in another setting? Ask students to write sketches of major characters in a story. Include in the sketch: what the character does; how other characters react to him.	

CONCEPT	ACTIVITIES	MATEPIALS

Discuss with the students how untrue it would be to have Charlie Brown in the same comic strip with Priscilla's Pop or vice versa. This should lead to a discussion of other silly switchups.

Pair the students. Ask each pair to take a well-known story or fairy tale (a different one for each pair) and re-write it with some characters from another story. Share these in class. They will probably be funny, but they should point out the relationship of characters to an author's purpose. The same process (comic strip discussion and re-writing the stories) might be followed concerning language. How does language style of an author help to create a mood, to get the reader involved?

Discuss all four together as a review and a tie-together: plot, setting, characters, and language. How are these related to author's purpose? How do they let us know what his purpose is?

Children have by now acquired some degree of choice in their independent reading. Discuss with them the concept of author's point of view. Who are their favorite authors? What have been their favorite books? Why?

CONCEPT	ACTIVITIES	MATERIALS
	Let each child keep a record of his independent reading on a 5 x 7 index card. This might be put in his permanent folder at the end of each year for the subsequent teachers' information.	Class set of 5 x 7 index cards
	Invite a resource person into the classroom who can talk about author's purpose as an important ingredient in any book. Some possibilities are the school librarian, a public librarian, or an actual author.	Resource person, perhaps a librarian (School or public) or an author
	Is there a poet in town? By all means invite one if there is. The poet very definitely has a point of view but must say it in fewer words than the story-teller. This might be interesting for the children as a contrast.	Resource person, perhaps a poet
3. We learn to read with depth and insight.	Engage the class in a discussion of idioms. Suggest a few to the group; then try for some from them (example: knocked my feet out from under me; stared a hole through him). How do we get different levels of meaning from idioms?	
Skills		
Becomes aware of different levels of meaning.	Ask students to question their parents and others for additional idioms. Share these in class. Ask class members to talk about any story that they have read which had more than one meaning.	
Develops an appreciation of vicarious experiences through reading.		

CONCEPT	ACTIVITIES	MATERIALS
	Reading Robert Frost's poem "Stopping by Woods on a Snowy Evening." Read several times if necessary. Ask students to delineate the plot of the poem. (This is the literal level.) Then ask them to react to "But I have promises to keep/and miles to go before I sleep." A few should be able to know that Frost is talking about death and his need to accomplish certain feats before dying.	
	Read several poems in class. Encourage students to verbalize their own interpretation of the poems' meanings. Assure them that a poem can have many meanings on many levels.	
	Let each child stand and give a few identifying students about a character in a book, and let the rest of the class try to guess who it is.	
	Ask each child to bring to school some extra clothes that he can change into. The clothes should identify a character in a book without the child's having to say a word. If the class does not guess, he might give an identifying statement. Ask each child to select one brief, but exciting, scene in a book to share with the rest of the class.	
	Give each child a copy of Emily Dickinson's poem "There Is No Frigate Like a Book." Ask each child to describe a book that took him "lands away."	Class set of copies of Emily Dickinson's "There Is No Frigate Like a Book"

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CONCEPT	ACTIVITIES	MATERIALS
	Let each child write a letter to a favorite author and do the following: (1) show appreciation for the book or books; (2) ask questions about certain parts of the book; (3) share thoughts about the characters or plot.	
	Why not try real Book Fair? Children design and execute book jackets for their favorite books; they come to the fair dressed as a character; they set up displays of character dolls and dolls of many lands, along with representative books; they play music that perhaps came from a movie version of a book. Admission is by correctly identifying at least one live "character." The possibilities are unlimited.	
	As children read independently, ask them to develop five questions (with answers on separate paper) related to the book. The next person who reads that book tries to answer the questions. These are kept on file indefinitely.	
	After reading Jack and the Beanstalk, plant some beans in baby food jars. (Put dirt in the lid, just enough to bury the beans, sprinkle a few drops of water and screw on the jar. Leave the jar upside down.) Watch them grow for a week or so. Then let children discuss or write about what they would like to find at the top of their beanstalk.	A copy of Jack and the Beanstalk; a class set of baby food jars; beans; potting soil

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CONCEPT	ACTIVITIES	MATERIALS
	Read a portion of Aboard a Flying Saucer by Truman Bethurum. Challenge students to support their opinion of its plausibility with evidence from the story.	A copy of Aboard a Flying Saucer by Truman Bethurum

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Writing

4 - 6

CONCEPT	ACTIVITIES	MATERIALS
1. We learn to write on many topics through a variety of means.	Ask students to write a letter to the local newspaper on a topic that concerns them deeply (pollution). Encourage them to stick to the subject. The letters should be mailed.	
Skills		
Expands variety of topics--both factual and fictional.	Give students unlimited opportunities to write, write, write. Every paper they write need not be graded.	
Begins to organize writing--sticks to one subject and strives for a continuous thought.	Let the students write something Monday through Thursday. Then, on Friday they might turn in the paper that they feel is the best. Give the class a variety of topics from which to choose. After several minutes of writing, divide the class into groups. Ask each group to share its papers within the group and to select the paper that they feel is the best. The best is then read aloud from each group.	
Demonstrates ability to write expository, narrative and descriptive paragraphs.	Ask the students to pretend that they are pencils. Their feet are the points and their heads are the erasers. Let them write about how they feel when the pencil sharpener begins grinding away.	
	Ask the students to write a paper from a fly's point of view. Describe the school room, a desk, a sheet of paper, a pencil, etc.	

CONCEPT	ACTIVITIES	MATERIALS
	In reports for all subject areas, encourage students to use their own words rather than the words of the source. Illustrate methods of paraphrasing, using an actual article in an encyclopedia.	Any general encyclopedia (World Book, Compton's, etc.)
	Ask children to write a sequel to a well-known story of their choice. Forget about the "happily ever after" and tell what Cinderella or King Midas or Rapunzel was like ten years or twenty years later.	
2. We communicate best in writing when we write as if we are talking. Skills Keeps clarity of expression uppermost in mind.	Have enough copies of Lewis Carroll's "Japperwocky" for each student to have one. Read the poem aloud as they read silently to illustrate the necessity of clarity of expression. In a series of papers that the students write over a period of days, exchange the papers within the class. Can the other person understand what the writer means? Is there really clarity of expression?	Class set or dittoed copy of Lewis Carroll's "Japperwocky"
Uses language that fits intended reader and subject of writing.	In the library's magazine holdings, look up the letters to the editor in any popular magazine. Then find the issue of that same magazine in which the article appeared that is being opposed in the letters to the editor. Let the students examine the two. What is the source of the opposition? Did the letter-writer understand the article?	Any popular magazine that carries a column entitled "Letters to the Editor"

CONCEPT	ACTIVITIES	MATERIALS
	Bring to class some highly technical periodicals, well over the heads of the students. Let them try to read a few minutes. Then discuss the importance of fitting an intended reader with subject matter.	Some highly technical magazines, such as Scientific American
	Ask the students to write a story that they think a second grader could read. Staple these into book form and ask a second grade teacher to see how many students in her room can read each story. Revision might follow.	Stapler; perhaps a manila folder to use as the binding for the collection of stories
	Let the students try their hand at writing in dialect. Pretend that they are hill-country people writing a weekly newspaper column for other hill-country people to read and understand.	
	Let the group select from their folders a series of their own papers that were written for different purposes (a letter; a report; an expository paragraph). Ask each child to label each paper's purpose. Spot-check to see if they really are grasping the idea of writing variations for different assignments.	

CONCEPT	ACTIVITIES	MATERIALS
3. We learn the mechanics of writing through a series of organized steps. Skills Deliberately uses the processes involved in composing: observing, defining the topic, selecting data, organizing material, generalizing, inferring, and establishing point of view. Uses conventional spelling of words that are needed in writing. Uses punctuation that helps convey intended meaning.	Ask students to select an area of real interest to each of them. Then ask them to narrow their choice by asking themselves the question: What specific thing do I want to know about this topic? Share these specifics aloud with the class. Perhaps the class can help each other become even more specific, if necessary. With the assistance of the librarian, help the students select sources of information about their topics. Hopefully, the teachers will get the students to go beyond the encyclopedia. Give the group some in-class time to read, read, read about their chosen topics. Move around the room to encourage more variety in source selection and to encourage some elementary note-taking to take place. After students have read widely and taken notes, the writing should begin. The reports should suit the learning style of each student, with no artificial boundaries such as number of words or pages being assigned. Is the report designed to teach (a how-to paper)? Is it designed merely to disseminate information? In other words, help each student to establish a point of view and to maintain it throughout. The written reports might be shared aloud. They might also be shared with other classes	

and grades. Two or three might read their papers to one class or grade; two or three to another, etc. By so doing, no one needs to be designated best or worst. Everyone gets to read his to at least one group.

Ask the students to select a facet of the community (its history, its ethnic make-up, its old houses, etc.) to research. This becomes action research as the students gather data from live sources. Make an oral report to the class after the data has been organized and after generalizations and inferences have been made. Let spelling lists come from student compositions. The most commonly misspelled words can become a list for the whole class, while each student, or small group of students might have separate lists.

Encourage the "dictionary habit." Urge students not to refrain from using words in their compositions just because they can't spell them.

You might prepare a chart entitled "Punctuation Corrections." Across the top label composition numbers (students insert the number and write this same number on the corresponding composition). Down the side list punctuation errors ("comma needed," "no comma needed," "semicolon needed," etc.). The student lists the number of each punctuation error he made in the current composition. By glancing at the chart, the teacher can see where most errors occur. Then the appropriate drills can be assigned to the appropriate group.

CONCEPT	ACTIVITIES	MATERIALS
	Listen to a recording in class (tape or disc). Can the students "hear" a comma? A period? A question mark? Repeat this same exercise with the teacher's and students' own voices as they carry on a discussion.	
4. We learn to write with clarity and vividness.	Read some haiku poetry to the children; then have more available for the children to read aloud.	
Skills		
Writes simple poetry, including haiku and cinquain.	Discuss the makeup of haiku, with its seventeen syllables centered around a single idea.	
Varies sentence patterns and uses sensory words and concrete words.	Bring to class a collection of books with pictures of Japanese art, homes, furnishings, gardens, and flower arrangements.	A collection of books with pictures related to different aspects of culture
	Invite a local garden club member who is versed in Japanese flower arrangements to come to the class and construct one or two, explaining the principles of this art.	
	Ask the students to write haiku poetry on their choice of topics. Some may choose tangible subjects (raindrops, snowflakes), while others may choose abstractions (love, hate, war, etc.). Give them free rein.	

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CONCEPT	ACTIVITIES	MATERIALS
	Introduce the class to cinquains, five-line poems written thusly: line 1, a one-word noun; line 2, two adjectives describing line 1; line 3, three action verbs in which line 1 engages; line 4, a short phrase or clause describing line 1, and line 5, a synonym for line 1.	
	Give the class a group of sayings such as, "People who live in glass houses should not throw rocks." Ask the students to write a paper reacting to their choice of the group of sayings.	
	To aid in organization of written thoughts, ask the students to write about their own lives. They might begin with their earliest memories and progress as far as possible in one paragraph or two.	
	Ask the students to write a "how-to" paper. They can choose their topic ("How To Fly a Kite," "How To Build a Model Plane," "How To Make a Barbie Dress").	
	Select an open-ended story and read it aloud or play it on a record. Ask the students to write the ending.	

CONCEPT	ACTIVITIES	MATERIALS
	Offer the students a variety of topics that require factual accounts: "My Most Unforgettable Experiences," "The Person That I Admire Most," "What Home Means to Me," "Wonderful Pets I Have Known," etc.	
	Encourage creative thought by asking students to write about such topics as: "A Giraffe Is Like a Rubber Band Because . . ."	
	Ask students to write character sketches of each other. Then read these aloud to see if the person's identity can be guessed.	
	Let the class write one or two cinquains, the first day just to get the feel of them. Encourage them to do more at home and then give class time later (perhaps the next day) for more.	
	Do simple exercises in changing written exercises to questions and vice versa. Also, give students a group of simple sentences and ask them to re-write the sentences, adding descriptive adjectives.	
	Conduct a brainstorming session. Use a tree branch. Put it where all students can see it. Ask them to state, one at a time, an adjective	A single, bare, tree branch

CONCEPT	ACTIVITIES	MATERIALS
	that describes the branch. Write all the adjectives on the board. (None is refused in a brainstorming session.)	
	Repeat the brainstorming session, but this time use something with a great deal of pattern (a piece of fabric with a variety of colors and/ or patterns).	An example might be: fabric with a variety of colors and/or patterns

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LISTENING

7 - 9

CONCEPT	ACTIVITIES	MATERIALS
1. There is a difference between listening and hearing.	Define and locate parts of the human ear.	Bell Telephone's 16mm films: "How We Hear"
	Invite ear, nose, and throat specialist to discuss physiology and hygiene of organs of speech and hearing.	
Skills Demonstrates good physical listening habits: sitting comfortably erect, etc.	Divide the class into small groups. Ask each group to keep a rating chart on its members to determine how well each paid attention and made contribution to the group's discussion.	
Attends closely to the subject under discussion.	After having a guest speaker, compare notes in class to see who noted the essential details and who did not.	
Identifies speaker's (or teacher's) pattern of organization (or lack of it).	Outline the minister's sermon on a Sunday morning or outline news commentator's presentation. Share with the class.	Filmstrips: "How to Listen Series" from SVE
	Ask a student to read from Speech in American Society and report to the class what the authors have to say about hearing vs. listening.	Book: Speech in American Society by Allen and Anderson (published by Charles Merrill)
2. We profit by sharing experiences with others.	Divide class into small groups. Hold "Progressive Conversation" game. At the sound of the bell, a student is told by the leader to move from his small group to another. The group must welcome, accept, and yet continue the same thread of conversation, drawing the new one into the subject with interaction.	
Skills Shows an interest in discussing experiences. Shows himself to be a courteous and involved social conversation.	Purposely pair timid students with outgoing ones. Each person is given three minutes to tell his partner about himself. At the end of three minutes, the leader calls time so that the other partner has a chance to talk.	

CONCEPT	ACTIVITIES	MATERIALS
	Like an ice-breaking party game, the group is given several minutes to interview a classmate and to be interviewed by another. When time is called, one student begins by introducing his chosen subject: then that person introduces the one he interviewed, etc.	
	Develop a set of standards for good listening. These standards should be decided upon through class discussion. An example of a set might be: (1) Are you polite? (2) Do you get the main ideas? (3) Do you get the facts? (4) Do you listen thoughtfully? (5) Do you listen for a reason? (6) Do you use what you hear? Post the class standards on the bulletin board.	
	Play "I'm going to New York and with me I'm taking . . ." Moving clockwise in a circle, each student must add to the list and repeat the items already mentioned.	
	Make an announcement to the class concerning a coming event in school. Be sure to include the who, what, when, where, how and why of the event. The following few days choose students from the class to give the announcement, each being sure to provide the necessary information.	
	Begin a class discussion on a topic to which the majority of the class can relate. Try to fade out of the discussion to observe the social interaction taking place.	
	Show the nonverbal film "Neighbors" (or one of a similar nature) and assist the group in discussing the importance of neighborliness.	Film: "Neighbors, available from Canadian Consulate General (free)

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CONCEPT	ACTIVITIES	MATERIALS
3. We learn by paying close attention to a speaker.	Play recordings of foreign-speaking artists: Eva Style, Loviz, Claudine Loget, etc. Ask students to write an interpretation of the foreign lyrics through tone, voice quality, rate, etc.	Record player: recordings of one or more of these or other foreign-speaking artists: Eva Style, Loviz, Claudine Loget
Skills Shows awareness of having listened to speaker's tone of voice.	Make a ditto master of a portion of a foreign-language opera. Play that portion on a record player and ask the students to try to follow. Stop the record occasionally to check. Are the students at the right place?	Record player: ditto master of portion of opera: recording of at least that portion
Gains fuller knowledge of context or meaning.	Each student reads a selection and then interprets it using nonsense words. He reads or recites his interpretation with his back turned so as not to reveal facial expression. He then turns around and gives the same selection, using all three codes: words, tone, and gesture. Ask students to find passages that should obviously be read with one tone of voice: then read the passage with just the opposite kind of feeling projected from the voice.	
4. Audible messages may become distorted from improper listening.	Send a group out of class. Have one person return at a time. Read to the first student a newspaper article; then have him call in the next person and tell him the contents of the article. This continues until all have had a chance to listen and re-tell. At the end of the process, re-read the article and note changes in communication. Conduct a class discussion on: How do misunderstandings get started? Who is at fault? What should be done? Ask two students to demonstrate what they think is a good listening-speaking process; then ask class to critique.	Any newspaper article of interest to the age level

CONCEPT	ACTIVITIES	MATERIALS
	Ask two students to demonstrate a pretense of listening. Remind the listener, if he does not do it, that shifting body weight, rolling the eyes, and shrugging the shoulders are indicators of pretense.	
	Acquire discarded commercial spot announcement tapes from a radio station. Listen to it in class; then cut it apart and splice it together at random. Play it on the recorder again. What does this say about distorted messages and improper listening?	Old reel-to-reel spot announcement tapes from radio station (free); tape recorder
5. Precision in voice and diction is of value in sharpening listening skills. Skills Works to correct problems of voice and diction.	Using tape recorder, record students' voices, using both extemporaneous and reading material. Students monitor their own tapes, becoming aware of voice problems.	Tape recorder; selected readings
	Encourage students always to speak to the group rather than the teacher, stressing clarity and adequate volume.	
	Improvise telephone conversation. With backs to each other and at opposite corners of the room, students communicate with make-believe telephones or with classroom telephones from South Central Bell. Use proper voice control as well as proper business and social techniques of giving and receiving messages.	Optional: Free classroom telephone kits provided on loan by South Central Bell
	Direct students to prepare a short oral activity consisting of three or four sentences; an interesting idea from independent reading, an unusual sight, a personal experience. Use this as a "roll call" device. Note problems of voice, articulation, etc., for future teaching. Divide the class into two relay teams. The teacher writes two copies of a message and hands them to team leaders. Each leader whispers the message <u>once</u> to the next team-	

mate, who repeats it to the next, etc. The last one writes it out and gives it to the teacher who sees which team listened more accurately.

SPEAKING

7 - 9

CONCEPT	ACTIVITIES	MATERIALS
1. Learning to participate in group discussions helps us to see the value of human interaction.	Try a buzz session: Divide into small groups after stating the problem to be discussed. Each group discusses for about six minutes. A representative from each small group presents one question to the total group for consideration. The chairman of the total group asks for these questions and leads the class, being sure that each question is considered and that the decisions are the result of group deliberations.	
Skills Learns to tolerate ideas of others. Learns to suspend judgement. Learns to change opinion in light of new evidence presented in discussion. Seeks truth rather than just trying to outwit others.	A panel discussion is worth a try: A true panel is a spontaneous discussion directed by a leader, not a series of prepared speeches. These steps shoudl be followed through informal talk: (1) Define the terms; (2) Limit the subject if it is too broad; (3) Talk about the effects of the problem: (4) Discuss the causes of the effects of the problem; (5) Set up standards on which to base any solutions to the problem; (6) Arrive at several tentative solutions or conclusions; (7) Select one tentative solution as the best to put into action; (8) Decide on ways and means to go about putting the solution into action; (9) The chairman should summarize briefly. Forums are used to give the audience an opportunity to ask questions and gain information, and to establish a closer feeling between audience and participants. The fish bowl is an activity designed to generate discussion. Bands are placed on the heads of the participants. The bands say such things as: Leader; Ignore me; I'm odd; Jeer at me; Interrupt me; I'm clever. The participants do not see their own band although they see the others. The teacher tosses out a problem and directs the person with "Leader" on his band to begin the discussion. (Remember	Head bands made of construction paper, felt-tip markers: stapler

that the student does not know that he is the leader.) The discussion ensues. After a period of time, the teacher calls a halt and the total group (both participants and observers) discusses how people are prone to stereotype others. Try a symposium to illustrate a formal program in which prepared speeches on various phases of a topic are used and the audience is given the opportunity to question each speaker at the close of the program. Variations of the fish bowl are numerous. One is: Eight or ten people are in the "bowl." They are given a topic to discuss. Observers are assigned specific tasks such as: (1) How many times did each person speak? (2) Who emerges as the leader? (3) How did the leadership come about? (4) How did body language enter into the discussion? How about a mock interview? There are two participants; one asks questions and the other answers them. The questioner asks prepared questions that may represent the wishes of the audience. The teacher tosses out a current topic of interest. The students, divided into groups of four, five, or six, formulate four questions about the topic. Chairs or desks are lined up like spokes of a wheel with as many spokes as there are groups. Only the person at the head of each group can speak. He can relinquish his "hot seat" when he chooses to the person behind him, or the teacher can shift him.

Conduct a panel interview by forming a panel of three students seated before the class. Call up one student at a time. Have the panel leader introduce the student to the other members. Invite the student to sit down, and then ask him questions. Change one member of the panel each time by having the student just interviewed take a place on the panel. State interview "broadcasts." Make believe

CONCEPT	ACTIVITIES	MATERIALS
	one student is the radio announcer who has a special guest on his teen show and interview his guest. The person just interviewed can stay "on the air" and interview the next person. (This is an excellent opportunity to use the tape recorder for later use.) Teacher gives the bare facts of an incident, maybe from a newspaper article. Students embellish it orally with color, size, etc. Students learn to make positive comments: Form small groups of six; talk to each other in the small group about yourself for three minutes. One person at a time turns his back to the small group. Every person in the group, one at a time, says something positive about the person with his back to him. Rotate so that each person takes a turn in placing his back to the small group. Take some time to process what happened.	
2. Presenting an informal speech is an effective way to learn to think on your feet.	Each student introduces himself to the rest of the class, giving a brief description of his background.	
Skills	Students are paired. One interviews the other in each pair; then they switch.	
Learns to communicate to establish personal relationships.	Change class seats; take a different seat each day for a period of two weeks. Record each day the important things you learn about the students sitting around you.	
Learns to speak in social situations.	Practice making introductions. Remember that an introduction is the beginning of a conversation. Add some remark which will help the newly acquainted person to carry on a conversation if they are left together. ("Cindy, I'd like you to meet my tennis partner, Phil Dart. Phil, this	
Speaks to serve practical needs.		

CONCEPT	ACTIVITIES	MATERIALS
	is Cindy Andres, my next door neighbor.") Institute a program of oral reports following written report assignments. To begin, a one-page report on a topic of the students' choice would be appropriate. Practice being concise and explicit. Let each student give imaginary directions or make imaginary directions or make imaginary announcements to the rest of the class to develop clarity and accuracy. Make courtesy speeches off the cuff. Presentation, acceptance, welcome and response, introduction and acknowledgement speeches are given to encourage poise and self-confidence.	
3. The formal speech is a valuable tool to transmit information and ideas to an audience. Skills Learns to construct a formal speech. Utilizes the formal speech as a method of disseminating information. Learns to persuade an audience by the use of the formal speech.	Discuss with the class the following ways to begin a formal speech to get the audience's attention: (1) Use an example; (2) Tell a story that will point in the direction of the subject matter; (3) Tell a joke that has a point and is appropriate; (4) Use a literary quotation; (5) Use an analogy; (6) Use the series-of-facts method; (7) Use a shocking statement to jolt the audience into listening; (8) Ask a pointed question. Conduct a class discussion on the basic principles underlying all formal speaking: (1) Directness (Look into the faces of all members of the audience.); (2) Relaxation; (3) Volume; (4) Rate (Speak slowly enough so the audience can understand words and grasp meanings.); (5) Good English; and (6) Organization. Prepare speeches based on the chronological method. Begin at a point in time and then present the data associated with that time period. Progress to the time nearer the present.	

CONCEPT	ACTIVITIES	MATERIALS
Learns to use the formal speech to interest and entertain.	Prepare and deliver speeches based on the spatial method (to show how things are related to each other in space). For example, explain the migration habits of wild ducks in terms of their movements from north to south. Develop speeches according to the topical method. This method aids students in classifying things by putting them in categories or classes. Prepare and deliver speeches according to the chain-of-events method. When a result takes place, we say that the first action causes the second. Example: Explain what happens when a car accident occurs. Do an elementary formal speech. Allow students to select famous personalities (try to make sure that there are no duplications). Divide the speech into three headings: Birth and Early Life, Middle Life, Later Life and Death. Each student uses four sources at least, only one of which should be an encyclopedia. Using 3 x 5 cards, write out the speech outline with an introduction and conclusion. Make a separate bibliography card. Conduct a class discussion concerning techniques of concluding a speech: (1) Use a literary quotation; (2) Use a personal example; (3) Tell a joke to demonstrate the value of the speech's information; (4) Repeat a portion of the opening sentence; (5) Make a bold, vivid, forceful statement; (6) Make a statement which shows the audience what will happen if they do not use the information given.	

CONCEPT	ACTIVITIES	MATERIALS
	Help students to see the value of visual aids in their speeches: (1) Still photographs; (2) Moving pictures; (3) Models; (4) Art forms (painting, sketches, sculpture); (5) Graphs and Charts; (6) Recordings (disc and tape). Ask students to imagine how each can be used. Deliver persuasive speeches to sell a product, get people to sign a petition, etc.	A variety of aids such as 16mm projector, magazine pictures, models from the science department art prints, etc.
	Prepare and deliver speeches that are intended to stimulate. Examples are imaginary occasions such as anniversary, memorials, dedications, commencement exercises, conventions, rallies, pep meetings and sales promotions. Ask the students to keep a diary of persuasive situations in which they find themselves during the day. (Examples: viewing television commercials, trying to get the family car for an evening, and reacting to a friend's plea to join a club.) Ask students to report on particular situations in which they attempted to persuade someone or in which someone tried to persuade them. Discuss some particular change which occurred recently in the school or the community, giving special attention to the role which persuasion played in effecting the change.	
	Have a class discussion on the role of persuasion in some current political controversy or labor dispute of national significance. Read editorials on controversial subjects in class and then discuss the controversial issues involved. The teacher takes a definite point of view opposite to students' beliefs. (Example: "All extra-curricular activities should be abolished.") Students will usually react violently and will want to have a long discussion proving the teacher wrong. After such a discussion, emphasize to the students that	

they do have definite opinions.

Ask each student to describe in writing the mental image he has after hearing a certain word such as ear or house. Then present some abstract words such as honesty or beauty. A comparison of the responses will illustrate the principle of "loaded" words. Students can improve their understanding of persuasive speaking by listening to speeches, analyzing TV and newspaper aditorials and advertisements.

Develop and deliver speeches that are intended to entertain. These methods might be employed: (1) Personal experience; (2) Using a maxim or proverb; (3) Using witty sayings of others, and (4) Using special definitions (Adults: people who have stopped growing at both ends but not in the middle.)

Encourage students to attend a local auction, taking note of the auctioneer's tactics of persuasion and entertainment.

READING

7 - 9

CONCEPT	ACTIVITIES	MATERIALS
1. Seeing a piece of writing in depth requires looking at it from the author's vantage point.	Students might re-tell a story through the creation of collages. These should be a visual recreation of the author's verbal descriptions.	Poster board or construction paper; glue, scissors, old magazines; bits of yarn, lace, fabric; buttons
<u>Skills</u> Evaluates author's choice of language.	Discuss with students the literary terms needed for particular genre (simile, metaphor, onomatopoeia, etc., for poetry; point of view, climax, denouement, etc., for prose).	
Recreates mentally what the author has expressed verbally.	Ask students to analyze a story, pointing out antagonist, protagonist, plot, theme, point of view, climax, and denouement. Repeat with several other stories.	
Identifies the point of view in a selection.	Show geographically how a short story has one climax generally, while novels might have several. Hand out to pairs of students the opening paragraph <u>only</u> of a short story. The pairs of students will develop the story, making sure to include all elements.	
	Discuss with the class the usual kinds of conflicts found in stories: (1) Man against nature, (2) Man against himself, (3) Man against man. Ask students to think of stories they have read or viewed that were based on either of these conflicts.	
	Have in the classroom a large collection of old magazines. Students can read short stories from these. You might let students clip stories, put in separate folders and label the front.	Old magazines, stapler, manila folders, magic markers
	Divide class into two groups. One group staples, and organizes; one group proof-reads and edits.	Manila folders, staplers, magic markers

As stories are written by all class members, they are proofread, re-written, and placed in separate folders with title and author written on the outside. These are placed in the classroom for use by all.

A selection committee, composed of class members, might choose the best stories at the close of each semester to "bind" into an anthology to be placed in the school library. Students can read what they have written.

Discuss with students the various points of view that an author can assume: (1) First person, (2) Third person, (3) Omniscient. Ask students to find stories that are examples of each of these.

Give students abundant opportunity to share their ideas and reactions about stories they read. This shows whether they are really getting mental pictures of author's verbal expressions.

Divide class into small groups. Each group is asked to read a story and to report on it, as a group, to the rest of the class. For added interest, all stories might center around a single theme.

Poetry efforts from students (structured cinquains or haiku) or blank or free verse might be shared as students wish.

Poetic terms might be introduced to the students in detail: (1) Onomatopoeia, (2) rhyme scheme, (3) rhythm patterns, (4) personification, (5) alliteration, (6) simile, and (7) metaphor. Examples of these can be pointed out in various poems. Encourage students to find the examples.

CONCEPT	ACTIVITIES	MATERIALS
	Play the recording "The Nature of Poetry" by Frank Baxter. This serves as a palatable introduction to a serious study of poetry as a genre.	"The Nature of Poetry" by Frank Baxter (a recording)
	Why does man return to poetry to express thoughts that are otherwise inexpressible (commemorative poems, country music lyrics)? Ask students to clip from the local newspaper poetry written in memory of someone's deceased friend or relative. Bring these to class. Develop crossword puzzles based on the content of a story or novel. Offer students a wide choice of longer works to read (both fiction and nonfiction). Make a habit of reading a short selection occasionally, just enough to whet the students' appetite to delve deeper into the selection.	
	Invite resource people into the classroom to share book reviews with studerts to continue to read after completion of formal education.	Resource people might include ministers, parents of the students, lawyers--just anyone who reads.
	Discuss with students the development of the short story as America's contribution to literature. Encourage their reading of early short stories by Edgar Allan Poe, Washington Irving, and others.	
2. Purposeful reading can serve as an outlet for feelings.	Try bibliotherapy with studerts known to have particular problems. Identification with characters in a book can serve as real motivation for reading and as a catharsis for one's own frustrations.	
Skills Correlates what is read with one's own frame of reference.	Build a classroom library (and ask the librarian to add to the library's holdings) of books related to interests of students at this level: sports, dating, hot rodding, etc.	

CONCEPT	ACTIVITIES	MATERIALS
Adjusts reading rate to fit the purpose for reading.	SRA Kits can be used most effectively if used to pair students with selections (on their level) in which they are interested. The selections in the kits are quite varied: science, sports, etc.	SRA Reading Kit III-A
	A novel in which the central character is a young person (or persons) with realistic problems can be a real attention-getter. Ask the students to read a number of children's stories. Then each student should write a child's story that he thinks might actually be read and enjoyed by a child.	A collection of children's stories by such authors as Beatrix Potter, Joan Walsh Anglund, and Marguerite De Angeli
	Ask students to bring their textbooks for another class into your classroom. A short demonstration can show quickly and effectively that one does not read everything at the same rate.	The current social studies textbook would be a good choice.
	Take the key words (in order) from a short story Mimeograph these and ask the students to re-write the story (not ver batim, of course) even though they might never have seen the story. This shows that our eyes do not, and need not, focus on every word.	Ditto carbons
	Prepare a set of factual questions (in order) based on a sound filmstrip combination. Ask the students to read all the questions first so they will know what to look and listen for. Then, they are to write the answers as they appear on the audio or video. This emphasizes the necessity to read different material at different rates.	Select a record filmstrip or a cassette/filmstrip that the students would be least likely to have seen. It might be from any discipline.
3. Advancement in reading includes understanding the more elusive literary techniques.	Begin to identify tone by observing it on the most basic level. Did the story (or poem or novel) make you feel happy? Sad? Melancholy?	

CONCEPT	ACTIVITIES	MATERIALS
Skills		
Identifies the tone of an author.	Play recordings of contemporary music. Ask the students to bring representative types (sad, happy, etc.). Play several in class.	Record player
Establishes criteria against which to judge literary works.	Progress to more classical music. Share excerpts from different types (some heavy Wagner and light Haydn, for example). Can students make the jump and still detect shifts in tone (feeling)?	Various types of classical music by such diverse composers as Wagner and Haydn
	Bring in art prints of various types. (An El Greco, a Botticelli, a Rousseau). How do students feel about these? Can they detect differences in tone? What happens when you add a Picasso to the collection?	Various art prints by such diverse painters as El Greco, Botticelli, Rousseau, and Picasso
	Read more stories, poems, essays. Discuss tone in each. What happens when an artist is limited to words to establish tone?	Example: "The Killers" by Hemingway, "The Lagoon" by Conrad, and Green Mansions by Hudson
	Read excerpts from such diverse authors as Hemingway and Joseph Conrad. How does sentence structure do toward establishment of tone? Ask the class to dream up as many colorful adjectives as possible. Write these on the board. Then ask the students to develop the beginning of a story in which they establish a tone using words from that list. This same exercise might be used for short, brutal, terse adjectives (in the Hemingway style).	
	Conduct a discussion on good and bad taste in general. What is "good" taste? What is "bad" taste? Expand, then, to include what is a "good" movie, a "good" TV program, a "good" book. Ask a class member to write down the consensus of the group.	

CONCEPT	ACTIVITIES	MATERIALS
	Bring a general selection of magazines to class, from Hot Rod magazines to pulp romance to intellectual to news magazines. Before sharing with the class, establish their consensus again on "good" and "bad" magazines. Then divide into small groups, give each group two or three magazines, and let them evaluate against their own consensus. Discuss with the class timelessness as opposed to timeliness. Why are classical paintings, music, poems, novels still with us? What is universality? Can the class decide upon a consensus for judging literary works?	

WRITING

7 - 9

CONCEPT	ACTIVITIES	MATERIALS
1. Writing can help us to see and record.	Observe closely the patterns of brick in a designated area on the side of a building, then write a description.	
Skills	Look intently at a block of tile, then record the observation.	
Observes closely really to see.	Assign the students some choice spots where a cross-section of humanity meets (the Courthouse, the Farmer's Market, a local hardware store); then ask them to record colors, movements, and structural patterns of objects. Use non-verbal 16mm films (or turn down the sound on a verbal one) and ask students to record impressions they received.	Use such films as "The Leaf," "Junkyard," "The Deer and the Forest," "The Hunter and the Forest."
Records vividly, using as many of the senses as possible.	Set up two or three microscopes with an interesting slide for each. After viewing, each student should choose his favorite and record his observations.	Two or three microscopes with a slide for each should be sufficient. As a possibility, consider paintings by these artists: Paul Klee Salvador Dali (Many other combinations would also be suitable)
	Choose three or four contrasting art masterpieces. Ask students to choose their favorite and to record their reasons, based upon their close observation.	
	Observe sights in nature (This might mean a simple walk on the school grounds) and record the sights.	
	Ask students really to look at their town at night (preferably the main street), then to record their observations.	

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CONCEPT	ACTIVITIES	MATERIALS
	Put water in a pyrex dish and place on overhead projector. Turn on the lamp in the projector and then allow students to put drops of food coloring into the water. Record impressions of the sights on the screen or wall. Ask students to imagine themselves as an early settler in America (or first man on the moon or whatever). Write a letter back home describing conditions.	Overhead projector, pyrex dish, food coloring
	Ask students to spend a few minutes at night looking at one particular spot in the sky. Then write about the impressions received.	
2. Writing can help us observe and analyze with greater accuracy.	Observe, through hearing, the sounds in contrasting musical works. Record the differences. Observe, through hearing, the sounds at a place such as the courthouse, the Farmer's Market, or the hardware store. Record the observations.	Possibilities are unlimited. Consider Lawrence Welk and any popular rock group.
<u>Skills</u> Observes with the full use of all the senses. Analyzes with more precision and greater depth.	Observe all the sounds (perhaps on the school grounds during a class period) and record the impressions received. Divide into pairs, blindfold one person in each pair, and let him be led by his partner over familiar terrain--the school. Then switch the blindfold to the leaders so they can be led also. Record the sensations of being "blind."	
	Observe, through smell, a series of familiar fragrances disguised only because their paper-cup containers have small holes in the top to permit sniffs but no looks. Record guesses of these fragrances.	Paper cups of such items as nutmeg, onions, celery, tobacco, etc.

	ACTIVITIES	MATERIALS
	Blindfold the participants again. Pass out familiar objects one at a time. Participants record guesses of the items. Ask students to sit in their own home kitchens on a particular evening and to record the odors that emanate from it. Give students a fun test that requires their senses to come into play in more creative ways (example: Which is smoother--yellow or purple?)	Such every day items as a paper clip, a postage stamp, a thumb tack, a bit of lace, etc. Making It Strange (a series devoted to promoting creative thinking); published by Harper, Row.
	Observe closely an otherwise unlovely object (a garbage can, a dirty mop, etc.). Try to see something beautiful about it; record.	
3. Learning the process of writing can be beneficial.	Share a piece of good literature with the class very often--every day if possible. Involve the students in this activity so that they begin to bring their choices to share also. Allow time for students to attempt imitations of other writers--just two or three sentences at first.	
Skills Studies the writing process. Is able to record thoughts. Progresses through the basic elements of writing.	Begin the formalization of writing with the topic sentence. Raise such questions as: What is a topic sentence? Why have a topic sentence? Allow students many opportunities to conjure up their own. Extend the topic sentence to a full paragraph of two, three, or more sentences related to the topic sentence. Work on transition words and connectives. These tie paragraphs together (examples are "therefore," "in addition," "on the contrary," etc.)	

CONCEPT	ACTIVITIES	MATERIALS
	Allow students to make transparencies of such things as definition of "topic sentence" with examples and lists of transition words and phrases. Share these in small groups or with entire class.	Acetate, grease pencils, colored felt tip projection markers (if available)
	Work on concluding paragraphs or clincher sentences. Write several of these as endings of imaginary compositions.	
	Students might make transparencies of concluding paragraphs or clincher sentences.	Acetate, grease pencils, felt-tip projection markers (if available)
	Allow students to select from a list of varied topics to develop a full composition, using the skills learned. "Write" a composition without using any of the students own words. Each student prepares a collage of pictures and words cut from old magazines and newspapers.	Old magazines and newspapers; glue, construction or poster paper; bits of lace, ribbon, string, buttons, etc.; wallpaper book
4. Writing aids us in our attempts to become reporters.	Ask students to draw plain, clear objects on separate sheets of acetate (using a grease pencil). Flash these on wall or screen at one-second intervals. Then ask students to record as many as they could remember.	Acetate, grease pencils, overhead projector
Skills	Repeat the process above, only this time use a three-to-five-second interval. Again record the number remembered.	
Reports, precisely, a series of events.	Divide class into pairs. Give one person in each pair a familiar object (can opener, bottle cap, etc.). He is to describe this however he can without telling its use. The partner is to try to guess what it is.	Objects such as can opener, nail file, shoe lace, bottle cap, etc.
Objectively presents a situation to an audience.		

CONCEPT	ACTIVITIES	MATERIALS
	Students bring to class a collection of magazine pictures of people currently in the news. They try to stump the class by asking for picture identifications.	
	Share with the class (or ask a newspaperman to do it) the inverted pyramid style of newspaper reporting.	Resource person from the local newspaper
	Hand out, at random, pictures torn from magazines or newspapers. Each student will develop a news story (using inverted pyramid) about the picture. Perhaps a caption for the picture is in order also.	Enough pictures from magazines or newspapers for each student to have one; scotch tape (for caption); paper clips or stapler
	Each student might keep a school diary for one week and then develop this into a composition on the fifth day.	
	Station the students during the class period at various spots on campus (or at particular downtown spots on the weekend for an hour). They will record as accurately as possible the sights, sounds, and smells that they encountered.	
	Each student will develop his autobiography and this will be filed as part of his permanent record, at least for the duration of his school years.	
	Each student might keep a Reading/Reaction Journal or a Reading Log in which he will keep accurate notes of titles and authors of books he has read, as well as a few statements of his own regarding each book.	

Listening

10 - 12

CONCEPT	ACTIVITIES	MATERIALS
1. Learning to listen attentively is a necessary tool for gaining knowledge.	Invite a resource person into the classroom on any given topic. After his speech, conduct a discussion of speaker's purpose, audience response, etc.	Learning to Learn (from SRA Reading Kits III-A, IV-A)
Skills Relates merit of speech to speaker's purpose, to response of the audience, and to the situation. Listens to recognize tone, atmosphere, and inflection in a speaker's voice.	Have the class listen intently for five minutes, noting every sound heard during a specified period. Use the exercise to show how much one can hear when we deliberately "tune in" and stay on the station. A message needs to be communicated from the teacher to the parents. Instead of sending a written note home, give the message orally to the student to be relayed to the parents. Ask the student to have the parent write the message; then bring it back to the teacher. Compare the written note to the oral message. Ask five pupils to prepare two-minute speeches on a weekend experience. After each speech, have the class answer three to five definite questions pertaining to speech content. Explain a set of rules (grammar rules, school rules, etc.) to the class and then call on students to repeat them or summarize them. Set up a sociodramatic situation such as a student telephoning doctor's office for an appointment or a customer trying to return an item which he had previously purchased. Ask the students: (1) Did the customer get to the point as quickly as he might have?	

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CONCEPT	ACTIVITIES	
	(2) Cite specific examples of unnecessary or confusing speech. (3) How might the customer who called have made his purpose clearer sooner? Give the students directions on how to use the library for finding a specific book, give each student a specific book to find, check the following day to see if he has found the book; have each student review the procedure he used in finding it. Listen to a news report on the radio or view one on television. What does the tone or voice of the commentator say about the contents of the report. Ask each student to listen attentively for tone, atmosphere, and style of literature read aloud by teacher, other student, or recording artist. Write a paper describing the mental, physical, and emotional effects felt while hearing the story or poem.	
2. Listening appreciatively can enrich one's life. Skills Learns to broaden the base of art forms that can serve as listening experiences.	During Christmas week play the record "A Child's Christmas in Wales" by Dylan Thomas for a pure poetic experience for relaxation purposes. Play recordings of "mood" music: Living Strings and Stan Kenton are examples. Ask students to write impression they received while listening. For intonation, discuss various ways that the simple sentence, "I went to the store," might be said. Put emphasis on one word at a time.	Recording of "A Child's Christmas in Wales," record player

CONCEPT	ACTIVITIES	MATERIALS
Works toward discriminating among vocal sounds.	Play a recording of a selection such as "Peer Gynt Suite." What sensory experiences did the students perceive? What did the music make them see? What did they want to do when they heard the music?	
	After a class viewing of the same live play, television program or 16 mm film, conduct a discussion: What part of the show was most enjoyed? What part was least enjoyed? What character was liked most and least? Ask "why" after all of these?	
	After the students have seen a production, ask them where music was used to help set the mood, how sound effects were used, which character had the most pleasing voice and which did not have a pleasing voice.	Suggestions: "My Fair Lady," "South Pacific," "Westside Story"
Creative listening encourages the total involvement of the senses.	Play the sound tract from a musical play. How well can the students follow the story line just by hearing the music? Ask them to develop a story, individually or a group.	
Skills		
Listens with an ear to creating through another medium.	Read a description of two or three people to the class. Before reading, however, ask the students to be prepared to act out or to sketch pictures of the characters.	Suggestions: poetry of Edwin Arlington Robinson and Spoon River Anthology by Edgar Lee Masters
	Do "add-on" scenes. One student begins by pantomiming a specific character in a specific situation. As soon as another student realizes who is being portrayed, he may, when designated by the teacher, enter the scene to portray a character that might conceivably converse with the	

CONCEPT	ACTIVITIES	MATERIALS
	first. Others join one at a time in same way.	
	Read a description of activities which are occurring simultaneously in a favorite teenage hangout. Encourage the students to act out these descriptions or to draw pictures of their choice.	Art supplies
Analytical listening helps us to become fully aware of the world and ourselves.	After discussing and giving some examples of what propaganda is, ask the students to listen for propaganda techniques in radio and television announcements and commercials. Have the students report these at a discussion period at the end of a week's time.	
Skills	Read a multi-scened story to be dramatized in class. Ask the students to suggest four or five scenes into which the story could be divided so that the basic elements of the plot would still remain intact.	Any story by such authors as Mark Twain, Katherine Mansfield, Somerset Maugham, William Saroyan, etc.
Distinguishes between truth and opinion in all forms of discourse.		
Is able to look into a piece of literature or oratory in depth.	Ask the students to listen to a particular radio or television program (a panel discussion, a presidential address, a speech about a current problem). The next day ask them the main points of the talk in sequence or in order of importance, and the purpose of the program.	

CONCEPT	ACTIVITIES	MATERIALS
	Give the students a list of statements such as these to see if they can determine fact from opinion: (1) It will be fair and warmer tomorrow: (2) A fire on Third Avenue destroyed two houses; (3) This medicine is man's greatest discovery; (4) The Tigers won 9-8 in the last game.	
	Ask a student to read a poignant description of warfare. Then ask students to prepare a collage of their feelings about war. (This could really be any subject.)	Suggestions: Remarque's All Quiet on the Western Front or Crane's Red Badge of Courage; old magazines, newspapers, scissors, glue, construction or poster paper
	Read a selection of short poems to the class and ask the students to guess the titles or to suggest titles.	Suggestions: poetry by Emily Dickinson and Carl Sandburg
	Discuss anomatopoeia; then write sounds on the board as students give suggestions. Creative individual stories or group stories to include as many of the sounds as possible.	
	Ask the students to respond to a series of unusual questions such as: Which occupies more space--a pickle or a pain? Why?	Making It Strange , a series of books designed to inspire creativity (published by Harper, Row)
	The teacher presents a problematic situation from a book. Students are asked to dramatize	

their solution. Then the teacher reads what actually happened and the class compares.

A panel of five students discusses the main points of a previous evening's reading assignment. Then the audience answers these questions: (1) Was correct information always presented? (2) Did all the panelists participate enough and make good contributions? (3) Who was the best participant and why?

Listen to a poem being read. Ask the students to be prepared to tell what the theme of the poem is and to be able to support with specific sections, lines, examples, etc., from the poem.

Conduct a class discussion on a subject or interest and tape it. Play back the tape and discuss the oral composition. How does it differ from written composition?

Ask a student to prepare a short talk on a subject that interests him. Explain that he may have to talk under difficult conditions, but he must continue to talk without taking offense. He leaves the room a few minutes while the class receives instructions: they are to listen carefully until a given signal, then begin to read, to look out the window, etc.

At the end of the talk, the speaker will discuss how he felt. Follow this with class discussion about listeners' responsibility to the speaker.

Speaking

10 - 12

CONCEPT	ACTIVITIES	MATERIALS
1. Parliamentary procedure teaches the standard procedures for conducting business and the reasons for the order of precedence of motions. Skills Recognizes that Parliamentary law protects the rights of the minority, the right of individuals, and the will of the majority. Demonstrates skill in framing motions and in adding amendments to motions. Carries on classroom business without structured control by teacher.	The teacher has a basic choice here between two alternatives. She can begin the year with a simplified unit on parliamentary procedure, placing emphasis on democratic procedures and concern for the group as a whole. Or she can save the unit until the last of the year, starting with an even more unstructured approach such as group discussion. Use a film such as "Parliamentary Procedure in Action" which teenagers act out a meeting, using the major points that a group should know. Replay the film as many times as necessary. Try conducting class according to parliamentary procedure over a given period of time. Students find themselves losing timidity and shyness easily as they are motivated to argue informally the motions on the floor. They learn to frame sentences and to think before they speak. Set up a mock student Congress in the classroom. Frame a constitution and by-laws. Students learn to live by government that they helped to establish.	The 16 mm film "Parliamentary Procedure in Action" from Coronet Films or "Parliamentary Procedure" from National Film Board of Canada

Give more students in large classes opportunity to participate in a discussion group by occasionally letting half of the class carry on a discussion while the other half listens. At the end of the discussion period (or during), the listening group asks questions and gives comments.

To aid students in commenting constructively and politely, encourage the use of words and phrases like these: "In my opinion," "I think," "It seems to me," "I see your point of view, but had you ever thought about," and "As John has already pointed out."

Discuss the following precepts upon which parliamentary law is based and upon which the democratic system functions: (1) one man, one vote; (2) the rule of the majority with full respect for, and protection of the rights of the minority; (3) the right of members to full and free debate; (4) debating on issues, not personalities; (5) confining the debate to Secure copies of Vital Speeches and ask students to draft debate topics based on their choice of the speeches included.

Ask a group of students to research the history of forensics and to report as a panel to the rest of the class.

CONCEPT	ACTIVITIES	MATERIALS
	Establish debate topics as a group. Then divide the class so that a mock debate can ensue. Each team might have actual debaters, with other team members supplying background data. Through rotation, everyone in class can be a part of the five-member debaters. Invite a local resource person in to share with the class the values of parliamentary law and free and open debate.	
2. Oral interpretation of literature helps us to become an active participant in the written word. Skills Improves reading skills through oral interpretation Learns to convey the meaning of a piece of literature an audience Builds a story or demonstrates understanding of one already written through improvisation	Read an entire piece of literature. Decide whether you want to tell the plot, reveal the character of the people involved, or communicate the mood of a piece. Tell a story in your own words up to the point where you want to begin reading. If the piece you have chosen is narrative prose or dramatic literature, find the climax first. Then decide to use only those portions which take the reader logically to the climax. If you have decided to cut a piece, read the cutting to another person or into a tape recorder. Can the cutting stand as whole? Then share it with the whole class.	

CONCEPT	ACTIVITIES	MATERIALS
	Begin to build a classroom library of selections really conducive to good oral interpretation. Ask the librarian to add other selections to the library collection.	
	Encourage individual students to use a broad base of poetry in their choices since poetry is to be heard if it is to be really appreciated.	
	Use choral speaking as a full class project and, later, for a small class group of three to five members. Selections such as James Weldon Johnson's "The Creation" is especially effective with junior and senior high students.	Multiple copies of such poems as "The Creation" by James Weldon Johnson
	Encourage students to divide a poem for choral speaking the way that they think it should be divided. This will serve as a key to the teacher's awareness of student's insights.	
	Without attention to set, costumes, or special effects, any number of worthwhile plays can come alive in the classroom through Reader's Theatre. A powerful play, such as Dr. Faustus, may provide a memorable experience for readers and listeners alike.	
	Discuss with the class the characteristics of Reader's Theatre: (1) Scenery and costumes are not used or are only	

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selectively implied; (2) Action is merely suggested by the reader and is visualized in the audience's mind; (3) A narrator, speaking directly to the audience, usually establishes the basic situation of theme and links the various segments; and (4) A physical script is usually carried by the reader or is at least evidence somewhere.

A class of 35 students may be divided into seven working panels, each member of which will be actively engaged in the reading/cutting assignment of a longer play.

A class studying the short story may divide into panels, each selecting its own short story to adapt and read for the class.

Students may read from actual letters of historical figures, or read scenes from biographies or historical reports, with live voices injecting the human elements.

Encourage students to add musical background or accompaniment or to use choreography as they interpret a piece. Either of these can add infinite variety to a presentation.

CONCEPT	ACTIVITIES	MATERIALS
	Assign a biography. Each student within a small group may read one by a different author, but on the same person. The group discusses, then writes a play, then presents the play to the class.	
	Discuss the following steps with the class in preparation for an oral interpretation exercise: (1) Read the selection several times. Check all unfamiliar words and all figurative language for meaning. (2) Be sure you like the piece and are convinced that you want to share it with others (3) Do not try to impress the audience with your knowledge or skill. (4) If you have help in your preparation, listen to the other person but do not try to imitate him. (5) Become saturated with the idea, feeling, and mood of the piece. (6) Utilize your emotional reactions to give life and vividness to your reading.	
	Read a travel book. Write a travel brochure to encourage other students to spend their vacations there. Then give the introduction of the place as if you work for the Chamber of Commerce.	
	Groups of students begin with a simple conflict (one between brothers). Allow the play to form through improvisation. A small subcommittee of the group writes the play after it is conceived. It is then duplicated and distributed to class members.	Ditto carbons
	Take well-known fairy tales like "Cinderella" or "Three Little Pigs." Modernize them (Cinderella in a mini-skirt) or satirize them (the wolf as a tax collector or an urban renewal director).	Fairy tale books such as Hans Christian Anderson or the Brothers Grimm

CONCEPT	ACTIVITIES	MATERIALS
	Students read a number of children's stories to get the idea of what a child's story is. They dramatize one of these or write their own for dramatization. Present the play to a class of younger children.	Collections of children's literature by such authors as Beatrix Potter, Marguerite de Angeli, and Louis Slobodkin
	The class is divided into small groups. Each group selects a poem, a story, or a scene from a play to present to a group of children. Then a lower grade teacher's class visits for a field trip. The children rotate from one small group to the other until all selections are presented. (The children may be divided into small groups so that each presentation is made several times.) Punch and cookies served by the older students would be an added treat.	
	Occasionally read to the class a short selection to demonstrate good oral expression, to teach habits of listening, and sometimes to relieve tension.	
	The teacher reads a story with a problematic ending which is withheld. Students act out the story and provide their own ending. This process should be repeated many times.	
	Make arrangements for a student group to present a dramatic skit via the school's intercom system. By using video taping equipment, students can see themselves immediately and can profit from mistakes they detect themselves. The tape can be erased and used again or stored for future reference.	

CONCEPT	ACTIVITIES	MATERIALS
	Encourage each student to invent a character that he can portray to demonstrate hypocrisy, bigotry, or ignorance which may be present in society.	
	Combine three characters in a social situation (Charlie Chaplin, Cleopatra, Hitler, Mickey Mouse, Shirley Temple, Lassie). Improvise credible dialogue. No rehearsal. Do not announce situation until the skit is set up. Suggested situations are these: (1) Town council meeting and town needs a new water system; (2) School Board meeting with teacher pay raise being discussed; (3) Aboard ship with Christopher Columbus, sighting land and Indians.	
	Seriously treat a scene from a drama, novel, or narrative poem, using original written script. Use dialect, minimum costuming. Period of class criticism follows each staging. Written script submitted from each group.	
3. A close examination of speech patterns causes us to be more aware of our use and abuse of the language.	In a general discussion, assess informally the students' awareness of variety in speech patterns (between British and American English, and dialectal patterns within America). Read "Pygmalion" by Shaw, or schedule the film "My Fair Lady," and/or play the recording from the movie soundtrack. Follow with a discussion of the relationship between speech and social status.	Multiple copies of "Pygmalion," or the 16mm film of "My Fair Lady," or the recording from the soundtrack

CONCEPT	ACTIVITIES	MATERIALS
Skills		
Becomes aware of nuances of language generally	Ask students to prepare lists of particular words or pronunciations of words that they feel might be peculiar to the locale. Compile a single list from these.	
Recognizes the variety of speech patterns existing in the specific locale	Ask each student to become an amateur Professor Higgins. Station himself on a school corridor and make notations of peculiarities of language that he hears. Share these in class.	
	Develop a dialect survey sheet (Example: What word do you use for a container in which to carry water?) and make a survey of the community. Compile these to determine the ethnic and national backgrounds represented in the community. Is the community urban or cosmopolitan or is it provincial?	The secondary curriculum guide from the State Department of Education in Oregon is a source for such dialect survey forms.
	Assist the students in coming to the realization that levels of language exist and that certain situations call for certain levels to be exhibited (the difference between language permitted on a football field with that expected of the Country Club president).	
	Conduct class drills on words and sounds that seem commonly misused in the school (extreme nasality, mumbling, peculiar pronunciations). These should come from the lists compiled by the students themselves.	
	Listen to recordings done in dialect. Discuss the value of dialect for the richness it adds to the language.	

ACTIVITIES	MATERIALS
Read stories, poems, and plays written in dialect. Discuss the merits of local color as it is exhibited through dialect.	
Cut out comic strips from the newspaper. Glue paper over the dialogue so that students can write their own dialogue, complete with the dialect usually found in that strip. Conduct a study of derivation and etymology of interesting words.	"Snuffy Smith" is an obvious choice (preferably from a Sunday edition since the panels are larger).

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Reading
10 - 12

CONCEPT	ACTIVITIES	MATERIALS
1. Analytical reading involves a close scrutiny of the components of a written piece.	On occasion the analytical reader might be paired with a reader from a lower level as a temporary classroom tutor. This will give the analyst the opportunity he needs to sharpen these advanced skills.	
Skills Reads the total selection before analyzing		
Synthesizes elements to better understand total structure and meaning	Discuss with the class the SQ3R method of reading (Survey, Question, Read, Recite, Review). This is an effective analytical tool that has implications for every subject area: (1) Survey the entire section to be read. (2) Raise Questions about what is possibly included in the selection. (3) Read the selection carefully; (4) Recite to yourself major points that were in the selection. and (5) Review what you read. Ask the students to explicate a poem of their own choosing, telling the class the basic data of title, author, etc. Then go into detail concerning author's purpose, theme, and interpretations of various lines of the poem. Each student will analyze an art work in a medium other than the written word (painting, sculpture, music). How does the principle of analysis differ for various media? How is it the same?	

Set up a series of learning centers to illustrate the concept of analytical reading. The following might be included in the centers, with appropriate questions for each: (1) Encyclopedia Britannica, (2) the Bible, (3) an article from Time, (4) Scientific American, and (5) an insurance policy.

Have ready to hand out a copy of an insurance policy, a deed to a piece of property, a shorter poem of T. S. Eliot, and an article from Mad magazine. Divide the class into groups and give one to each group. Which of these need to be read analytically? Why? Which do not? Why? Spend a few minutes reading the documents. Call time. Has anyone digested the full contents. Why is partical reading dangerous?

Discuss Alexander Pope's famous quote: "A little learning is a dangerous thing/Drink deep or taste not the Pierian Spring."

Students keep a reading and reaction journal. After reading a piece of literature, they write a short analysis of it. Once a week they meet in small groups to share their analyses. "Best" ones, according to members of each group, are shared aloud with the full class.

CONCEPT	ACTIVITIES	MATERIALS
2. Learning to make comparisons among art forms opens doors of infinite pleasure.	Trace the concept of the oneness of nature as it has been treated by such authors as St. Francis, Tennyson in "Ulysses," Whitman in "There Was a Child Went Forth," Donne's "Never Ask for Whom the Bell Tolls/ It Tolls for Thee," and Wolfe's "If a Stumpet Dies on a Street Corner in London, Then a Part of Me Has Died. . . "	Copies of works of St. Francis; anthologies that might include Tennyson, Donne and Whitman; books by Thomas Wolfe
Skills		
Compares literary forms and methods used by various authors dealing with a given topic.	Use a copy of Bartlett's Quotations. Find a theme under which several quotations are listed. Develop a paper or a speech around this theme, bringing in as many of the quotes as possible.	
Compares impact of print to that of other media in relationship to a given selection.	Using Polonius' advice to Laertes in Hamlet, "To Thine Ownself Be True," do research to discover other authors that have capitalized on this idea. Is it biblical? Is it current?	Bartlett's Familiar Quotations
	Compare a painting by El Greco with poetry by John Donne. Are there similarities? Differences?	A print of an El Greco painting; poetry by John Donne
	How do the writings of Karl Marx and Charles Dickens compare? Did they deal with the same injustices?	Encyclopedias; books by and about Marx and Dickens
	Compare the life and work of Beethoven with that of William Blake. How were they similar? How were they different?	Encyclopedias; books by and about Beethoven and Blake

CONCEPT	ACTIVITIES	MATERIALS
	As a class project, write your own Mad magazine. Let students satirize literary works or whatever. Type these on ditto masters and run off enough copies for everyone to get one. Conduct a contest to determine the name of the publication, with the winner receiving a new hardbound book.	Ditto masters; prize (hardbound book)
	Read the book upon which a movie playing currently is based. Compare the movie and the book. Is one "better"? Why?	
	Make an audio tape recording of a speech made in a school assembly. Play the tape. What differences are there in impact of the two? In effectiveness?	Tape recorder; blank tape
	Video tape a sports event. Play the video tape in class. Compare the two portrayals of the same event, the real and the taped.	Video tape equipment
	Why is television called a cool (involving) medium and radio called a hot (non-involving) medium?	
	Watch a TV show that students might have already seen on the downtown theatre screen. Did the film lose anything in "translation"?	
	Get old 16mm film and bleach with clorox. Use a grease pencil and mark directly on the clear film. Try to tell a story with the drawings and/or words sketched on the film.	Old 16mm films; grease pencils; projector

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Concept

ACTIVITIES	MATERIALS
Play the sound track of a current movie. Can the students visualize scenes from the movie as the music plays? Discuss reactions as a class.	Record player; sound track of a current movie
What is happening to print? Will it continue to have its place? Will it be pushed aside, to be replaced by electronic media?	
Play a recording of confusing sounds such as McLuhan's "The Medium Is the Massage" or something by the Mothers of Invention. What do these have to say about print as it relates to other media? What do they say about contemporary America?	Recordings such as "The Medium Is the Massage" or anything done by the Mothers of Invention
Play a recording of a rock opera (or portions of it). Does it have any credibility for art's sake? Does it convey a "message"? Does it foretell a glimpse into the future?	Recordings of any rock opera such as "Tommy," or "Quadraphenia"
Compare the prospect of a computerized music (moog synthesizer) with the prospect of computerized poetry.	

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Writing

10 - 12

CONCEPT	ACTIVITIES	MATERIALS
1. Analytical writing is a tool for sharpening the thought processes.	Ask students to interview older persons in the community. Have customs changed? Have lifestyles changed? What projection for the community can be made based on this data?	
Skills		
Is able to look beyond the tangible aspects of a subject.	Using a set of questions devised by the class or purchased commercially, interview persons in the community of various ages, races, economic backgrounds. How diverse is the mixture? How is this good or bad? Develop individual or group papers on this.	
Is able to begin making judgments based upon known details.	Ask the entire class to view the same television program on a given night (or view one during class). Is the show appealing. Why? Can it be improved? How?	
	Get some thirty-second or one-minute spot announcements from a local television studio. Cut these into one foot lengths and hand out at random. Then tape together at random and run through projector. What does this say about the power of a film editor?	16mm projector, 30-second or 1-minute spot announcements (free)
	Use representative samplings of poetry: Cavalier, Victorian, Romantic, Contemporary. What does the poetry of a day (style and content) say about that period? Can we make any valid predictions based on this?	Examples: one each by: Richard Lovelace, Robert Browning, William Wadsworth, Rod McKuen

CONCEPT	ACTIVITIES	MATERIALS
	Use representative samplings of art: Religious, Impressionistic, Modern. Does art say anything about a people? A sociological phenomenon? What about John Keats' statement: "Beauty (art) is Truth, Truth, Beauty"?	Examples: One each by Botticelli, Renoir, and Picasso. (Or maybe a piece of abstract art done by a student in the school.)
	Ask <u>each</u> student to do a piece of modern art in his choice of media. Assign numbers to preserve anonymity. Exchange them among classes and ask another student to write a letter to the artist explaining what he thinks the painting means. (He begins "Dear No. 36" and signs "Sincerely, No. 28.") Then the artist writes a letter of explanation of his original meaning.	
	A research paper might be done on class time so that the teacher can assist in the total process. Allow students to choose their topics. Keep the paper short enough to maintain student interest but long enough for the students to become fully aware of the research process.	
	Save some letters to Ann Landers from the local newspaper. Read in class and ask students to write what they thought Ann Landers replied.	Back copies of Ann Landers column
	Acquire several copies of issues of <u>Mad</u> magazine. Share some of the satire in class. Then ask students to satirize in	

CONCEPT	ACTIVITIES	MATERIALS
	writing a piece of literature, a current event, or a personality in the news.	
	Set up a series of learning centers in the classroom. Here are suggested topics for some centers: (1) Write a news report on a current topic; (2) Make a transparency showing the ways that the process of writing has helped mankind; (3) Make a poster to show different forms that writing takes (letters, newspapers, etc.).	Acetate, grease pencil, felt tip acetate markers (if available); poster or construction paper
2. Evaluative writing enables the student to begin to make critical judgments.	Turn off a 16mm film with a story line just at a crucial point. Ask the student to supply the ending.	16mm projector; any short film with a story line
Skills	What about last night's television program that everyone watched? Write a critique of the show; then discuss written critiques.	
Is able to play the role of the critic.	Exchange compositions among classes (or get a batch from another grade or teacher). Let each student write a constructive letter to another author.	
Is open to alternative avenues when a choice must be made.	Use the case study approach. Read the case study (short vignette) to the class. Ask students to write what they think probably happened as a result.	Any human interest story from the newspaper will serve the purpose
	Everyone in the class is requested to write a letter to the editor or the local newspaper, expressing opinions on various local,	

state, or national issues.

Watch television one evening just to see the commercials. How do they make generalizations? Why are they so successful in sales campaigns? Write a paper on the power of propaganda.

Dream up imaginary products. Develop trade names, slogans, and sales pitches. Draw (or construct) at least one poster for advertisement of this product. Display these in the classroom.

Write an evaluation of a piece of literature in terms of its "message," its literary style, and its place in the annals of American (or English or Russian) literature.

Develop a brochure that would help other students to know just the major things they needed to become proficient writers. (Watch out for any propagandizing.)

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